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Abstract

The objectives, content, methods, and scope of French instruction for each level of a 3-year FLES program are delineated in this curriculum guide. In the first part, an audiolingual approach is advocated, and specific techniques are suggested for teaching language skills, grammatical structures, and cultural backgrounds. Also discussed are the use of audiovisual resources and the testing of language skills. In the second part, there are topical outlines of instructional suggestions for the first, second, and third year of instruction that consist of an introduction followed by suggested procedure, vocabulary and speech pattern scope, and meaningful activities for each level. A bibliography of general and specific references for FLES French teachers is included. (WB)

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CURRICULUM BULLETIN • 1961-62 SERIES • NO. 13

# FRENCH in the Elementary Schools

## GRADES 4-5-6

FL 001 505

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## FOREWORD

This publication presents an approach to the teaching of foreign language to elementary school pupils in grades 4, 5, and 6. It has been developed as a part of an experimental program initiated and now being carried out by the Division of Elementary Schools in cooperation with the Division of Curriculum Development. It was formulated by experienced language teachers and supervisors.

The primary emphasis in the program is on understanding and speaking French. A limited number of elementary schools have been authorized to offer foreign language teaching to selected classes. They have been using the material presented in this publication in mimeographed form.

A limited edition of this publication has been prepared for distribution to schools as a record of the program which has been developed and to provide information to supervisors and others as to the possible curriculum implications of offering a foreign language to elementary school pupils.

JOHN B. KING
*Associate Superintendent*
*Division of Elementary Schools*

JACOB H. SHACK
*Acting Associate Superintendent*
*Division of Curriculum Development*

January 4, 1963

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Staff work by the Bureau of Curriculum Research was under the supervision of William H. Bristow, Director, and Clelia C. Belfrom, Coordinator. Lillian M. Gillers did the research, wrote the materials and prepared the manuscript for publication.

The members of the Committee on Teaching of Foreign Languages in the Elementary Schools are:

Truda T. Weil, Chairman, Assistant Superintendent, Division of Elementary Schools
Arthur S. Ackerman, Foreign Language Chairman, Abraham Lincoln High School
Stella F. Andrews, Principal, P.S. 6 Manhattan
Joachim J. Barbieri, Principal, P.S. 177, Brooklyn
Clelia C. Belfrom, Coordinator, Education of the Non-English-Speaking Pupil
Etta J. Bernstock, Coordinator I.G.C. Program, Division of Elementary Schools
Jerome M. Colligan, Assistant-in-Research, Bureau of Educational Research
Margaret Douglas, Assistant Superintendent
Martha Froelich, Principal, P.S. 129, Manhattan
Renée J. Fulton, Director In-Service Training
Lillian M. Gillers, Research Teacher Foreign Languages, Bureau of Curriculum Research
Theodore Huebener, Director of Foreign Languages
Arthur Hughson, Assistant Superintendent
Helene Kalmowitz, Teacher Training Specialist, Spanish, I.G.C. Program, Division of Elementary Schools
Philip Kraus, Director Gifted Child Project
Sylvia Levy, Foreign Language Chairman, Washington Irving High School
Gladys Lipton, Teacher Training Specialist, French, I.G.C. Program, Division of Elementary Schools
Hazel R. Mittelman, Principal, P.S. 34, Manhattan
Harris Shafner, Assistant Principal, P.S. 225, Brooklyn
Rosemary E. Wagner, Elementary School Coordinator, Bureau of Curriculum Research
Paul J. Wiener, Principal, P.S. 77, Brooklyn

At the outset of the project, the committee included Martha Shapp who was then Elementary School Coordinator at the Bureau of Curriculum Research, and Sydney Grant who was Coordinator of the Non-English-Speaking Program at J.H.S. 118, Manhattan.

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# Introduction

There has been a growing national awareness of the need for more Americans to be able to communicate in a language other than English. This awareness has been accompanied by a renewed interest in all the aspects of foreign language learning and a realization of the need to reexamine not only the nature of language and of language learning, and the methods and materials used in language teaching, but also the length of time spent on language study.

Authorities agree that it takes a great deal of time to achieve competence in the communication skills of a foreign language. Even the most experienced language student will succeed in understanding and speaking a new language only in proportion as he spends time practicing these skills. Authorities agree too, that the young child, because of his ability to imitate and to reproduce sounds accurately, and because of his lack of self-consciousness, learns the communication skills much more quickly than the adolescent or the adult.

In a report issued in August 1948,[1] a committee of the New York City Board of Education, appointed to consider the place and function of modern languages in the public schools, stated that "the immediate objective of foreign language teaching in the schools of New York City should be the practical one of communication." This report became the basis of the present course of study "Modern Languages and Latin: Grades 8-12"[2] which states that the immediate aim of instruction in the modern languages is the "progressive development of the power: to understand the spoken language; to speak the language; to read the language; to express in the written language, ideas within the limits of the pupil's ability."

To help attain these goals by providing for a longer sequence of foreign language learning, and by taking advantage of the fact that children usually learn to understand and speak languages more easily than adolescents and adults, New York City instituted in 1957 an experimental program for the teaching of French and Spanish in four classes of intellectually gifted children. Enthusiasm on the part of the children, teachers, supervisors and parents led to the expansion of the program, so that by January 1961 it included 162 foreign language classes in 74 schools and involved approximately 5000 pupils.

In the New York City experimental foreign language program in the

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1 *The Place and Function of Modern Languages in the Public Schools* (A Committee Report; Jacob Greenberg, Chairman). New York: Board of Education, August, 1948.

2 *Modern Languages and Latin: Grades 8-12.* Board of Education of the City of New York. New York: The Board, 1959. 268 p.

elementary school, the study of the language is limited to certain classes of intellectually gifted children. It is begun in the 4th grade and is continued through the 5th and 6th grades. In the 4th grade, 90 minutes per week and in the 5th and 6th grades, 100 minutes per week are devoted to foreign language study.

All the foreign language teachers are licensed elementary school teachers who, in addition, have been examined and approved by the Director of Foreign Languages. Wherever possible, the classroom teacher is also the foreign language teacher. Where this is not feasible administratively, an exchange of classes is arranged for the foreign language period.

## HOW TO USE THIS BULLETIN

This bulletin is intended as a guide to those teachers who are teaching French in the 4th, 5th, and 6th grades of the elementary school.

The first part of the bulletin is devoted to an explanation of the philosophy, the objectives and the outline of content of the foreign language elementary school (FLES) program, as well as to the methods of teaching the various language skills. The second part of the bulletin develops in detail the various topics to be taught in the 4th, 5th, and 6th grades.

It is suggested that the teacher begin by reading carefully the first part of the bulletin. As she prepares her daily plans, she will find it helpful to refer frequently to and re-read specific sections, especially those which explain the techniques of teaching the various skills.

For the second part, which develops in detail each topic to be presented, a quick first reading is suggested in order to understand the general scope of the three year program. Teachers of first year language classes (4th grade) will then concentrate on the topics developed for that grade and prepare their plans from each topic sequentially. Teachers working with second year language classes (5th grade) will want to be completely familiar with the topics in the first year of instruction, since the development of the topics of the second year depends upon the learnings in the first year. Similarly, it is assumed that teachers assigned to 3rd year language classes (6th grade) will read carefully and know thoroughly the content and procedures involved in the first and second years of language instruction.

The topics as outlined in the first, second and third year of instruction are not intended as daily lesson plans. It may take weeks to cover a particular topic, depending on the class. Each topic consists of an "Introduction," "Suggested Procedure," "Suggested Vocabulary and Speech Patterns" and "Suggested Activities." Before beginning a topic with her class, the teacher will read the entire section devoted to that topic. In preparing her daily lesson plans, she will find that the "Introduction" will help by suggesting the most useful illustrative material. From the "Suggested Vocabulary and Speech Pat-

terns" she chooses only those words and expressions that can be learned in one particular lesson. In the "Suggested Procedure" she finds a variety of recommended ways of presenting and drilling the new patterns and vocabulary. Finally, she chooses from "Suggested Activities" those exercises, games, songs, etc., that would be most approriate for that particular lesson.

A number of songs, poems and games are suggested for each topic. It is not intended that all the games, songs and poems listed be taught. The teacher will choose the one or ones she thinks most appropriate. Singing, reciting poems and playing games are some of the activities of the French classroom. However, time should be apportioned in such a way that these activities are not carried out at the expense of the dialogue and pattern practice.

The dialogues in this bulletin are written in both the polite and the familiar forms. Some teachers will probably find it most natural to use the familiar form (tu) when speaking to the children. They will teach the children to use the familiar form among themselves and the polite form when addressing the teacher. Other teachers, on the other hand, may not be fluent in the use of *tu*. In such cases, it is suggested that the dialogues be taught in the polite form to insure accuracy as well as fluency. Nevertheless, as the children advance and begin practicing pattern drills based on verb forms, they should be taught to recognize and be able to use the *tu* form of each of the verbs studied.

# The Foreign Language Program in the Elementary School

## OBJECTIVES

The New York City experimental elementary foreign language program for approximately 200 classes of intellectually gifted children has been initiated in the hope that with cooperative planning this will be the beginning of a long, unbroken sequence of foreign language learning. Authentic, systematic language learning is the keynote of the program, and the objectives are realistic and specific. It is expected that by the end of the 3rd year of foreign language instruction in the elementary school, the child will have developed progressively

the ability to listen to and understand a native speaker in a conversational situation within the child's experience

the ability to express himself in the foreign language using the correct sound system in a conversational situation within his experience

the ability to read aloud (using the correct sound system) and to read silently (with comprehension and without recourse to English translation) material which has been mastered audio-lingually

the ability to copy material that has been mastered audio-lingually and to write it from dictation, and the ability to do simple written exercises based on the structures learned.

In addition, it is hoped that the children in the foreign language elementary school (FLES) program will gradually develop an understanding and an insight into the behavior and thought processes of the people whose language they have been studying, since language is an integral part of the culture of a people. This will help break down their monocultural orientation and pave the way not only for acceptance, but for appreciation of differences among peoples.

Finally, it is hoped that by the end of the 6th grade the children in this program will have developed a favorable attitude toward foreign language study, and that, in the national interest, some will have been identified as having special aptitude.

## RELATIONSHIP TO OTHER CURRICULUM AREAS

The elementary foreign language program is in harmony with the broad educational aims of the elementary school. The topics for each grade were chosen on the basis of the interests of children in the 4th, 5th, and 6th grades. The

procedures and techniques take into consideration not only the nature of language and of language learning, but also the nature of children's learning. For each topic developed, there are many suggested activities which correlate the foreign language with the program in arithmetic, art, health education, language arts, music, science, and social studies. It has been found that for some children the introduction of the foreign language has vitalized their interest in school.

## TEACHING THE LANGUAGE SKILLS

In this bulletin, an eclectic method of foreign language teaching is advocated with emphasis on the development of the understanding and speaking skills. The FLES committee deemed it advisable to take from all methods those features which would help attain the goals of the elementary foreign language program and to reject those that were not in harmony with the over-all philosophy of elementary education. It was agreed, for example, that the basic language learnings (pronunciation, intonation, structural patterns, vocabulary, etc.) in a beginning language course should be the same in the elementary, junior and senior high school. Nevertheless, it was felt that the subject matter of the authentic conversational situations, which are the core of beginning second language learning, cannot be the same for elementary and secondary school children; that for the elementary school child, pattern drills need to be modified and not overly emphasized; that it is advisable to use a variety of devices to fix a pattern; that it is unwise to prescribe a routine to be followed rigidly during every foreign language lesson; that dialogues are valuable, but they need not be the jumping off point of every presentation.

### Guiding Principles

In spite of the fact that there are conditions and procedures which are peculiar to the elementary language program, there are nevertheless fundamental principles of the nature of language and of language learning which are basic to sound language programs at any level. These principles are embodied in the following statements quoted from the writings of two recognized authorities in the field of foreign language, Nelson Brooks of Yale University, and Robert L. Politzer of the University of Michigan:

> "Elements of one language cannot be equated with those of another language."[1]
>
> " . . . the student learns the constructions of the foreign language by processes which work from *within* the foreign language, not through trans-

[1] Politzer, Robert L. *Teaching French: An Introduction to Applied Linguistics.* New York: Ginn and Company, 1960. 140 p.

lation from his native tongue, and that he learns them by observation and by speaking the foreign language, not by speaking *about* it."[1]

"The psychology of second language learning must take into account three important facts which inevitably determine much of the learning process. First . . . that the native language interferes with the acquisition of the new one; second, that language is habit (or a complex of habits); and third, that language is an elaborate system."[1]

"Language is the most typical, the most representative and the most central element in any culture. Language and culture are not separable."[2]

In the application of these principles to the materials presented in this bulletin, the following suggestions are made:

Words and expressions are taught in context, never in isolation.

Associations are made between the foreign language and the object, picture or action, rather than with the English equivalent.

French is the language of the classroom. English is used sparingly and only when necessary for purposes of economy. Sometimes, a brief advance explanation in English may save time. However, skipping back and forth from French to English is to be avoided. To learn to speak a foreign language, a maximum amount of practice in speaking that language is needed.

Grammar is learned by imitation, repetition and analogy. Analysis and rules are put off until the more advanced course.

The ear and the tongue are trained before the eye. Every expression is heard and said before it is read and written.

The teacher guards against moving ahead too quickly and every lesson includes some review.

The teacher is the model and speaks at a normal rate of speed. The children, from the very start, express complete thoughts at normal speed and with the correct sound system.

The tempo of the language class is lively and maintained by well-timed changes from one activity to another.

In every presentation, choral response is used before individual response. This permits more oral participation by each pupil, eliminates embarrassment, and bolsters confidence.

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[1] Politzer, Robert L. *Teaching French: An Introduction to Applied Linguistics.* New York: Ginn and Company, 1960. 140 p.

[2] Brooks, Nelson. *Language and Language Learning: Theory and Practice.* New York: Harcourt, Brace and Company, 1960. 238 p.

## Listening and Understanding

Ear training is an essential part of language learning. What has not been heard accurately cannot be reproduced accurately in speech. From the start children in the language class are taught to listen attentively and discriminatingly as the teacher models each utterance. The children have to listen attentively in order to understand the meaning, and discriminatingly in order to distinguish sounds and sound patterns which will have to be reproduced.

From the very beginning, the teacher uses a few new classroom commands and expressions each day and gradually builds up a repertoire of expressions which require spontaneous comprehension and action response. Early in the course, most of the youngsters learn to understand and to respond to such phrases as:

Attention
Ecoutez-bien
Répétez
Encore une fois
Toute la classe
Levez-vous
Asseyez-vous
Fermez la porte s'il vous plaît
Parlez à haute voix

Whenever possible, recordings and tapes related to the material learned are used to provide opportunities for listening to a variety of speakers.

The teaching of a song can help in ear training. First the teacher teaches the words and music of the song. Then, if possible, she plays a recording of the same song performed by a native singer.

The initial presentation of a dialogue requires concentrated listening on the part of the children. The performance of a dialogue depends upon two participants listening and responding in turn.

Question and answer exercises and chain drills are also accepted devices for the development of the ability to listen and understand as well as to respond accurately.

Eventually, the children's progress in listening comprehension will be demonstrated by their ability to answer questions based on a story which has been read aloud to them by the teacher. The story will be made up of a recombination of material already learned.

## Speaking

Teaching children to speak in a foreign language includes teaching them what to say in a given situation and how to say it. The "how" involves a new sound system. The "what" involves a new set of tools or basic vocabulary and grammatical (structural) patterns which are peculiar to that language.

## Pronunciation

Children will learn to pronounce well only if the teacher has a good pronunciation and if she insists on accurate or increasingly accurate imitation and repetition of what she says. Extensive use of pronunciation drills as such are not recommended on the elementary level. Children imitate well and are not self-conscious. If they are given a good model and enough opportunity to imitate and practice, their pronunciation will improve proportionately.

In presenting new material, the teacher first pronounces the sentence several times while the class listens. She walks around the room so that every child can hear her clearly. If the sentence is too long, it can be broken up into meaningful parts, and drilled beginning from the last part of the sentence and building up to the beginning. This is known as the "backward build-up." For example:

. . . . . à l'école.
. . . . . je vais à l'école.
A huit heures et demie je vais à l'école.

The teacher then pronounces the complete sentence again and has the entire class imitate her in chorus. This is done several times and is followed by imitation and repetition by smaller groups, such as half of the class at a time, or first girls, then boys. Finally, individuals are asked to imitate and repeat. In the initial stage, the teacher corrects pronunciation errors as they occur, by offering again a correct model and by requiring more satisfactory imitation. Many teachers have found it efficient to work out sets of signals so that the children know when they are expected to listen; when they are expected to repeat in full chorus; when they are expected to repeat in smaller groups; when they are expected to repeat once or twice. This procedure helps maintain a lively tempo and a maximum of concentration and participation on the part of the class. The memorization of dialogues, jingles, and short poems can be used as exercises in pronunciation.

## Vocabulary, Structures and Pattern Drills

Since pronunciation is not taught by isolated drills, the children learn how to pronounce at the same time that they learn what to say in a given situation.

To build up to the point where the members of the class can talk to one another on a specific topic, they must be taught vocabulary and the basic structures involved in expressing a particular thought. It is important to remember that more time and effort should be spent on teaching structure than vocabulary. Vocabulary is useful only insofar as it helps to express thoughts in authentic language. To express thoughts in authentic language, one must be able to manipulate the basic structures of that language.

The basic structures are taught by having the youngsters imitate and repeat sentences which are models of a particular structural item. After the imitation

and repetition phase, the children learn to manipulate the structure by either expanding it or substituting one item for another and making the necessary changes. This is known as pattern practice by means of pattern drills.

It is possible to combine the teaching of vocabulary with pattern practice. For example, in the lessons on the family, which are taught in the first year of language instruction, before any conversation is possible, the children must know what is meant by *la famille, le père, la mère,* and *le fils.* This is achieved by:

1. Presentation of each new word in association with a picture or a model

2. Group and individual repetition of each new word in a complete sentence, the construction of which is based on a previously learned structural pattern. This can be done by repetition pattern drills and response pattern drills.

*Repetition Drill*

| | |
|---|---|
| Voici (voilà) la famille. | Voici (voilà) la famille. |
| Voici le père. | Voici le père. |
| Voici la mère. | Voici la mère. |
| Voici le fils. | Voici le fils. |

*Response Drill*

| | |
|---|---|
| Où est la famille? | Voici (voilà) la famille. |
| Où est le père? | Voici le père. |
| Où est la mère? | Voici la mère. |
| Où est le fils? | Voici le fils. |
| Montrez-moi la famille. | Voici la famille. |
| Montrez-moi le père. | Voici le père. |
| Montrez-moi la mère. | Voici la mère. |
| Montrez-moi le fils. | Voici le fils. |

In the above examples, the children had previously been taught and were completely familiar with the use of *voici* (*voilà*), *où est,* and *montrez-moi.* They were now drilling the new vocabulary with these familiar structures.

3. Presentation and practice of new structural patterns which can be used with the new vocabulary. In the lesson on the family, one of the new structures presented is the 3rd person singular of the reflexive verb *s'appeler.* This may be done by using a repetition drill, a response drill and a substitution drill.

*Repetition Drill*

| | |
|---|---|
| Le père s'appelle Jean Dupont. | Le père s'appelle Jean Dupont. |
| La mère s'appelle Marie Dupont. | La mère s'appelle Marie Dupont. |
| Le fils s'appelle Pierre. | Le fils s'appelle Pierre. |

*Response Drill*

| | |
|---|---|
| Comment s'appelle le père? | Le père s'appelle Jean Dupont. |
| Comment s'appelle la mère? | La mère s'appelle Marie Dupont. |
| Comment s'appele le fils? | Le fils s'appelle Pierre. |

*Substitution Drill*

| | |
|---|---|
| Le père s'appelle Jean Dupont. | Le père s'appelle Jean Dupont. |
| .....Marie Dupont. | La mère s'appelle Marie Dupont. |
| .....Pierre. | Le fils s'appelle Pierre. |

### Dialogues

Memorizing dialogues has long been an accepted device for language learning. The dialogue may be used as the beginning or the culmination of a series of lessons. It permits two children to converse in the foreign language about a subject that interests them both. It affords a functional use for the learned vocabulary and structures. It provides an opportunity for dramatization. It is the first step in the development of one of the most difficult skills in language learning—that of spontaneous, free conversation.

Before presenting the dialogue, the teacher may give a simple explanation in English of what the situation is about. She then proceeds to act out and speak the two parts herself. Here she may use puppets or point to stick figures at the board as she takes each part. She may prefer to have two children stand in front of the room and point to each one as she says his or her part. After the teacher has recited the entire dialogue two or three times, the class is ready for the imitation and repetition phase. For suggestions as to how to teach the pronunciation of a dialogue, teachers are referred to the section in this bulletin on "Pronunciation." After many repetitions, the class will be able to perform the dialogue in chorus, half the class taking each part. Eventually, individual children will recite each part and dramatize the situation accordingly.

One of the intermediate steps between memorized dialogue and free conversation is the adapted dialogue. After the basic dialogue has been memorized, the teacher asks questions and accepts and encourages answers that include vocabulary and structures from previously learned dialogues.

Any question and answer exercise is a form of dialogue and can be used in connection with all of the activities of the language lesson. In a question and answer exercise, however, it is important to provide sufficient practice so that the children learn to ask the questions as well as to answer them.

For suggestions as to how to drill the vocabulary and structures in a dialogue, teachers are referred to the section in this bulletin on "Vocabulary, Structures and Pattern Drills."

## Reading

One of the aims of a foreign language program is to develop progressively the ability to read and understand the language without translation into English. In the early stages particularly, the teacher is constantly aware of the two skills

which reading includes, i.e., reading with good pronunciation and reading for comprehension.

Although formal reading is not recommended before the middle of the second year of language instruction (5th grade), some reading readiness activities can be carried on almost from the beginning of the course. For example, after the children have learned to talk about their surroundings in the classroom, the objects in the room may be labelled in the foreign language. It is important to remember, however, that nothing should be read that has not previously been heard and said. Therefore, objects should be labelled only after their foreign language equivalents have become an active part of the hearing and speaking vocabulary of the children. Similarly, pictures, maps, and charts which are on display in the classroom may be labelled as soon as the words on the labels have been used audio-lingually.

In addition to labelling, there are other practical pre-reading devices. Once the children know the days of the week, the teacher may, each day, write on a corner of the blackboard, the foreign language equivalent of that particular day. She may also write on the blackboard the names of the children who are absent by listing them in two columns — *absent absente*. The class has already heard the difference in pronunciation between *Marie est absente* and *Jean est absent*. They now see the graphic representation. No rule or grammatical explanation is needed at this time. Eventually, some member of the class will see the analogy and make the generalization.

When reading instruction is begun formally (approximately in the middle of the 2nd year of instruction), the basic rule is still the same, i.e., the children learn to read only what they have learned to understand and to say. After having reviewed orally a simple dialogue based on greetings, for example, the teacher arouses the children's interest in seeing the dialogue in written form, and in learning how to read it. She then distributes rexographed copies of the dialogue, and proceeds as follows:

1. The teacher reads the passage at the normal rate of speed while the children listen without looking at the written word.
2. The teacher reads the passage at the normal rate of speed and the children follow the printed material.
3. The teacher reads one phrase at a time and the children repeat in full chorus.
4. The teacher reads one sentence at a time; the children repeat in full chorus.
5. The teacher reads one sentence at a time; individual children repeat.

The rexographed dialogues may be numbered and later arranged in the form of a book titled, "Mon Premier Livre de Français." Simple drawings will have to accompany some of the written material. No English is to appear on these pages.

At first, when the children read only material that has been mastered audio-lingually, they pick up some cues and then proceed to read almost from memory. Nevertheless, correct associations are made and facilitate the next step

in reading. At this point, the teacher distributes for reading dialogues which have been adapted and rearranged somewhat so that the children can no longer read from memory.

In the early stages of reading, there will be a wide gap between the amount and degree of difficulty of the material that can be spoken and that which can be read. However, with careful planning, the reading does finally catch up with the listening comprehension and speaking. At that point, the teacher finds herself in the ideal situation where she can teach a new dialogue or conversational sequence orally, drill it orally, and then proceed to reinforce it by presenting it in written form for reading.

By the 3rd year of language instruction, (6th grade) simple material other than previously learned dialogues may be presented for reading. The book or story chosen, however, should not contain a great number of new words or structures and the new words and structures that do appear should be explained prior to the reading period.

Once reading has been introduced, the teacher will have to apportion her time carefully. Even though the reading reinforces what has been learned orally, a great deal of time is still needed for practice in listening and speaking.

## Writing

A little writing can be done soon after the reading readiness activities have been initiated. For example, after the children have become familiar with the labels around the room, they may be asked to write similar labels under pictures in their notebooks. More formal writing, however, is taught soon after the formal reading program is begun.

As soon as it is apparent that the children are on the road to pronouncing and understanding the written word with reasonable ease and accuracy, writing practice may be initiated. At this stage, writing consists of copying accurately simple sentences that have been drilled orally; writing the correct form in a structure drill; writing accurately from dictation simple sentences that have been drilled orally.

The copying has value since it makes the children concentrate on exact reproduction and lays the groundwork for correct writing habits. It also offers a means of inductive teaching of structure. After having copied the two following sentences, the children will want to know why "parle" and "parlent" sound the same and are spelled differently.

Il parle français.
Ils parlent français.

With a few more examples, the pattern is easily explained.

Dictation of simple sentences is another exercise in accurate reproduction in graphic symbols of what has been heard over and over again. It brings together pronunciation, comprehension, and knowledge of structural forms. When the children hear and have to write *les livres sont intéressants* they have

to understand what the teacher is saying, associate the sounds with the written symbols, and remember that adjectives add "s" in the plural.

In the early stages of writing, it is better to have frequent short dictations than occasional long ones. Many teachers find it helpful to dictate at least one familiar sentence during each lesson. Following is the recommended procedure for a dictation exercise:

The teacher reads the selection at the normal rate of speed and the class listens.

The class writes as the teacher reads the selection again more slowly, pausing after each phrase and giving the punctuation in French.

The teacher rereads the selection at normal speed, repeating the punctuation.

The children listen again and try to fill in their omissions and correct their errors.

Another type of writing exercise requires filling in the correct form in a structure drill. This involves recognition and copying the correct form, as in a multiple choice question, or the actual writing of the form as in a completion exercise.

(Multiple Choice) Il ..... français. (parle, parlez, parlent, parlons)
(Completion) Vous parlez français. Il ..... français.

## TEACHING GRAMMATICAL STRUCTURES

Every language has a grammar of its own and every method of teaching a language includes some system of teaching grammar. Where the objective of a language teaching program is primarily a listening and speaking one, grammar is approached in a special way. It is not taught by presenting a set of rules to be memorized and applied to specific written exercises. It is taught by requiring the imitation and oral practice of authentic models of sentences containing specific grammatical items. This is commonly referred to as pattern practice. The aim of pattern practice is to make the correct use of the grammatical item automatic. As patterns are practiced, the children see the analogies. From the analogies, generalizations are made. The generalizations, in turn, eventually enable the student to adapt a specific pattern to other linguistic situations. In brief, knowledge of correct forms of grammar is acquired through repeated use.

In an elementary foreign language program where each lesson is developed around a conversational center of interest, it is important that none of the fundamental grammatical items be neglected. It is hoped, therefore, that the following outline of grammatical items to be covered in the first, second, and third year of instruction will prove helpful to the teacher.

## First Year of Instruction (Grade 4)

In the 1st year of instruction, the following grammatical items are to be taught for listening comprehension and speaking only:

Articles: definite; indefinite; plurals
Nouns: gender; number
Adjectives: agreement; possessive (*mon, ma, ton, ta, son, sa, votre*)
Pronouns: subject
Verbs: 1st conjugation verbs, and irregular verbs *avoir, être, aller, faire, voir, mettre* in the 1st person singular, 2nd person (familiar and polite), and 3rd person singular of the present tense (affirmative, negative, and interrogative).
Numerals: 1-20
Use of *est-ce que*
Telling time: on the hour and half hour
Days of the week
Contraction of *de* plus the definite article
Use of *voici* and *voilà*
Use of *il y a*
Expressions with *avoir*: *avoir . . . ans; avoir faim*
Use of *faire* with expressions of weather

## Second Year of Instruction (Grade 5)

FOR LISTENING COMPREHENSION AND SPEAKING

All the grammatical items in the first year of instruction are reviewed. In addition, the following items are included:

Contraction of *à* and *de* plus the definite article
Use of *de* to show possession
Position of adjectives
Numerals from 20-100
Simple arithmetical expressions
Dates
Verbs: *dire* in the 1st person singular, second person (familiar and polite) 3rd person singular of the present tense in the affirmative, negative, and interrogative.

FOR WRITING

Since the reading and writing skills are not formally introduced until the second half of the second year of instruction, it is impossible to expect the youngsters to be able, at the end of the second year, to write the correct forms of all the structural items listed. The teacher will use her own judgment as to how quickly and to what extent the children will transfer their audio-lingual learnings to the graphic skills. It is wise to proceed slowly at first. Daily short dictations are an invaluable aid. Most teachers will find that by the end of the second year

of instruction, the children will recognize the correct forms of the following grammatical structures. This means that they will be able to answer multiple choice questions based on these structures:

Articles: definite; indefinite; plurals

Nouns: gender; number

Verbs: *avoir, être,* and first conjugation verbs in the 1st person singular, 2nd person (familiar and polite), and 3rd person singular of the present tense in the affirmative, interrogative and negative

Adjectives: agreement

### Third Year of Instruction (Grade 6)

FOR LISTENING COMPREHENSION AND SPEAKING

All the grammatical items listed for the 1st and 2nd year of instruction are reviewed. In addition, the following items are added:

Adjectives: all of the possessive adjectives

Verbs: first conjugation verbs, and irregular verbs *avoir, être, aller, faire, dire, voir, mettre écrire* in the present tense (all persons singular and plural) affirmative, negative and interrogative

Telling time

FOR WRITING

It is expected that by the end of the 3rd year of instruction the children will be able to do simple written exercises such as completion or multiple choice based on all the grammatical items listed for the 1st, 2nd, and 3rd year of instruction.

## TEACHING CULTURAL BACKGROUNDS

The following quotations highlight the relationship between language and culture as it is understood today:

> "A foreign language is the way that a native speaker of it feels, thinks, and acts as he talks."[1]

> "Culture, in the sense in which it is used by most linguists or cultural anthropologists, is the entire complex pattern of behavior and material achievements which are produced, learned, and shared by the members of a community. Language is part of culture—perhaps its most central part because it is largely language that makes the learning and sharing of behavior possible. Being the central part of culture, it is probably also the best key to that culture. Once more, since it operates within a culture, it should be learned within contexts and situations which are part of that culture . . . Not only is the understanding of French the key to the under-

[1] Anderson, Theodore. "New Concepts in the Meaning of Language." *Looking Ahead in Foreign Languages.* California State Department of Education, Sacramento, 1961.

> standing of French culture, but the reverse is also true . . . Unless we understand the cultural situation in which an utterance is made, we may miss its full implication or meaning. The tie of language study with culture is not an 'option' to be discussed in terms of the preferences of the individual teacher, but actually a practical necessity. A student who reads about a Frenchman going to a *pharmacie* and pictures him going to an American drugstore is in a sense not getting the full meaning of what he is reading."[1] "When individuals communicate through language, understanding tends to follow in direct proportion to the similarity of the conceptions they weave about the words being exchanged between them."[2]

For the French teacher in the elementary school, teaching French culture does not mean teaching a comprehensive course in French geography, history, art, literature, science, etc. It does mean developing an understanding of the people of France through their language and their way of living. French geography, history, art, literature, science, etc. are best treated correlatively in the other areas of the curriculum.

During the time alloted for foreign language study, the teacher is teaching culture every time she talks French. Her gestures, her exclamations, her intonation, her voice, her mannerisms are no longer American. For the foreign language teacher who is a native of the foreign country, this comes naturally. For the others, authenticity can be assured by the supplementary use of well chosen records, tapes, filmstrips and films.

The pictures, posters and maps displayed in the room will add to the foreign atmosphere. "Un Coin Français" should be set aside for the display of French coins, stamps, dolls, books, calendars, newspaper items, menus, etc. The children should be encouraged to add to the collection and the display should be changed periodically to keep interest alive.

The poems and songs taught with each topic should be French poems and songs, not translations from the English. This is important since the songs and poems of a country are a basic part of its cultural heritage.

As the topics are developed, and after the children have learned to talk in French about their immediate environment, the conversation can be geared to a similar situation in the foreign country. The topics based on the city, transportation, and the park, for example, can be developed first with American scenes and then with French scenes.

In the third year of instruction, where the center of interest is a trip abroad, each lesson should make France a little more real, and the French people a little more understandable to the youngsters.

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[1] Politzer, Robert L. *Teaching French: An Introduction to Applied Linguistics.* New York: Ginn and Company, 1960. 140 p.

[2] Brooks, Nelson. *Language and Language Learning: Theory and Practice.* New York: Harcourt, Brace and Company, 1960. 238 p.

Holidays, as they occur through the year, may be the motivation for the learning of specific holiday greetings and vocabulary, as well as for a comparison of the way of celebrating that holiday in the native country and the foreign country.

Finally, books in English about France should be recommended to interested students for supplementary reading, or suggested as possible book reports in the language arts program.

If in teaching the foreign language, we have managed to break down the children's monocultural orientation, and to build up an acceptance and understanding of a way of life that is different from their own, we are well on our way to achieving one of the broader goals of foreign language study.

## USING AUDIO-VISUAL AIDS

In developing the four skills in the foreign language course, the teacher can use effectively any number of visual and audial aids to present, supplement or reinforce some part of each lesson.

Real objects, models and pictures are used for the presentation of every topic. Each new word in the foreign language is associated with an object, model or picture, so that English will not have to be used as an intermediary.

To stimulate conversation based on the various topics, such as the family, the home, clothing, transportation, the city, etc., large pictures of scenes based on these topics are most useful. Wherever possible, French pictures should be used in addition to the American so that some aspect of the daily life of the French people is absorbed together with the language.

Every language room should also have a good map of the country, as well as posters and photographs of places of interest. All of the material in the "Coin Français" i.e., coins, stamps, books, newspapers, magazines, calendars, menus, etc., are considered visual aids and further the teaching of the culture of the country.

For cultural information as well as visual stimuli for conversation, well chosen slides, filmstrips and films can be used. The Bureau of Audio-Visual Instruction evaluates new materials, and every year prepares approved lists of filmstrips, slides and discs. For the free loan of 16mm sound films and tape recordings, teachers may refer to the bulletin, *Instructional Films and Tapes,* issued by the Bureau of Audio-Visual Instruction, 131 Livingston Street.

The record player and the tape recorder are invaluable aids to the foreign language teacher, and should be so situated that they can be used frequently with the least amount of inconvenience. It is by means of records and tapes that the children learn to listen to and to understand the language as it is spoken by different people. It is also by means of the record and the tape that the authentic, native pronunciation is brought into the classroom. Records are particularly useful in the teaching of songs, especially when teachers are not confident in their own musical ability.

The tape recorder, which is the core of the language laboratory, is a most versatile piece of equipment. However, its effectiveness depends upon the quality of the tapes used. The tape recorder can be used for pronunciation drills, structure drills, dictation exercises, comprehension exercises and for testing both pronunciation and listening comprehension. A good pronunciation drill tape provides a model, a pause for repetition, and the correct model again. A good structure drill tape also has a pause for pupil response, provides the correct answer and then has another pause for repetition of the correct answer.

For use of the tape recorder in testing pronunciation and listening comprehension, see section on "Testing" in this bulletin.

Language teachers in the schools where language laboratories have been installed are referred to the bulletin *Using Laboratory Techniques in Teaching Foreign Languages in New York City Schoos.*[1]

Tapes and materials for the Language Laboratory are being prepared under the supervision of Sarah Lorge, Language Consultant for the Language Laboratory Project, BAVI.

The Division of Elementary Schools is selecting and distributing to each language class suitable equipment, books, records and other materials which help achieve the goals of the foreign language instructional program.

## TESTING

In the elementary school phase of foreign language study, where objective tests of language achievement as valid measures of accepted criteria are not always readily available, teacher judgments of pupil ability based on day-to-day observations of performance make valuable contributions as evaluative measures. Nevertheless, periodic administrations of well-constructed objective achievement tests of the classroom or city-wide variety are of considerable assistance not only in motivating pupils but in guiding teachers in instructional amendment.

Since the New York City FLES program develops the skills of understanding, speaking, reading and writing with primary emphasis on understanding and speaking, there was a need for objective testing in these areas. To meet this need, a committee with representation from the Bureau of Curriculum Research, the Bureau of Educational Research, and the Division of Elementary Schools has developed experimental forms of elementary level foreign language achievement tests in French and Spanish designed to measure the objectives of the New York City FLES program. These tests are known as the *Foreign Language Achievement Series.*

The Spanish and French tests of the *Foreign Language Achievement Series* are on tape and each test is divided into two parts. Part I, a group test, employs an answer booklet. The students hear directions from a tape and mark their

[1] Board of Education of the City of New York. *Using Laboratory Techniques in Teaching Foreign Languages in New York City Schools.* Curriculum Research Report. New York: The Board, 1961. 60 p.

responses in the booklets. Part II is individually administered. Each student listens to directions and questions which have been recorded on a master tape, and records his answers on another tape.

The content of the program as developed in this bulletin was analyzed and representative items were selected for inclusion, so as to test the following:

1. listening
2. speaking (pronunciation, intonation, and rhythm)
3. oral reading
4. spontaneous responses in the foreign language
5. reading comprehension
6. recognition of correct written structural patterns

In addition, to assist teachers in constructing their own objective tests for classroom use, the following section presents appropriate objective test items for each of the language skills. It is realized that it is not always possible to test one specific skill with one particular test item. Some test items will, for example, test aural comprehension as well as oral ability, and reading as well as writing. Whenever possible, an attempt should be made, either in item construction or in scoring criteria, to keep the various major skills separated.

## Listening

### Response to Commands

From the very beginning of the course, the teacher can test a child's understanding of what she is saying by noting his response to commands given in the foreign language. At first, these commands are simple:

Ouvrez la porte s'il vous plaît.

They can become more difficult:

Allez au tableau noir, prenez la craie et écrivez le numéro onze.

The commands in this type of test may be made by a voice on tape. However, whether on tape or live, this test would have to be administered on an individual basis.

### Comprehension of Names of Objects

For this type of test, the teacher may use a tape recorder and rexographed sheets which contain several series of pictures. The voice on tape names an object and the children mark the corresponding picture on their papers.

### Comprehension of Action Words and Phrases

Here again the teacher may use the tape recorder and rexographed booklets containing several series of pictures. The voice on tape makes a statement and the children mark the picture that best represents what they hear. For example, the children hear *Il fait du vent.* They see on their papers 4 pictures. They must mark the one which illustrates the fact that it is a windy day.

### Comprehension of Thoughts as Expressed by Patterns Peculiar to the Foreign Language

For this question, too, a series of pictures is needed. The voice on tape makes an incomplete statement. One of the pictures in the series correctly completes the thought. The children mark the correct picture.

Voice on tape: Quand j'ai mal aux dents je vais chez . . .

Pictures: butcher, baker, doctor, dentist

The children mark the picture of the dentist.

### True or False

For this question, the children write "oui" or "non" in response to statements made by the voice on tape.

Il pleut aujourd'hui.

Nous sommes à la maison maintenant.

This is really a listening comprehension test since the only writing required is "oui" or "non."

### Multiple Choice

The voice on the tape asks a question and then gives 4 possible answers preceded by the letters, A, B, C, D. The children put a mark on the letter that corresponds to the correct answer.

Voice: Quel temps fait-il? A. Très bien, merci. B. Il fait beau.
C. Il est deux heures. D. J'ai dix ans.

On their papers the children see A B C D and should put a mark on B.

### Completion

An incomplete sentence is heard on the tape followed by 4 answers, A, B, C, D. The children mark the letter which corresponds to the correct answer.

Voice: C'est aujourd'hui . . . A. froid B. lundi C. vendredi D. très bien

### Comprehension of a Paragraph or a Short Story

This is the most difficult of the listening comprehension test questions. The voice on tape reads a paragraph, and then asks questions based on it. Each question is asked twice. For each question 4 answers are given preceded by the letters A, B, C, D. The children mark the letter which corresponds to the correct answer.

## Speaking

Unless a language laboratory is available, the speaking tests must be administered individually and away from the rest of the class. There are several ways of administering the speaking test.

Without tape recorder — The teacher asks the questions. The child answers. The teacher rates the responses immediately using a numerical scale.

With one tape recorder — The teacher asks the questions. The child records his responses on tape. The tapes are rated after all the children have been tested.

With two tape recorders — The two tape recorders are set up so that the pupil tested hears the taped voice through a set of ear phones and records his answer on another tape.

Testing the speaking skills means testing pronunciation and intonation, ability to express thoughts (which implies comprehension of what has been heard) and control of structural patterns.

### Mimicry

In this type of question, the child repeats exactly what the voice on tape says. Each item in this question is chosen for a particular sound (u, ou, r, nasals), for liaison or for intonation. One way of rating this type of question is on a numerical scale with numbers from 1 to 3 (1 unsatisfactory, 2 satisfactory, 3 superior).

### Oral Reading

Each child is asked to read a selection made up of a recombination of familiar material. To standardize the rating procedure, it is best to have the oral reading recorded on tape. The rating is based on a numerical scale and should take into consideration pronunciation of sounds, intonation, and reading with comprehension.

### Spontaneous Response to Questions

In this type of test the teacher or the voice on tape asks a question and the youngster records his answer. This question tests comprehension of the spoken language, the ability to frame a response spontaneously in the correct structural form, and to give that response freely with the correct pronunciation and intonation.

### Spontaneous Response to a Picture

In this type of question the child is shown a picture and is asked to talk about it. The answer must cover specific items such as: Who is in the picture? Where is he? What is he doing?

## Reading

### Multiple Choice

This test can be administered to a group. The children have in front of them a reading selection made up of a recombination of the vocabulary and structural patterns taught. They are asked to read the paragraph and answer the questions based on it. Each question is followed by 4 answers, one of which is correct.

### True False

For this test, the same procedure is followed as for the multiple choice reading comprehension test. However, after reading the selection, the children are required to indicate whether the statements based on it are true or false.

### Reading and Structure

This is a group test. The children are confronted with written sentences each of which has a word or phrase missing. Several choices appear in parentheses at the end of each sentence. The correct answer must be selected. For this test the children must know how to read, and also have a recognitional knowledge of the grammatical structure involved.

Mon père ..... le journal. (lisons, lit, lisent, lis)

## Writing

### Dictation

Writing tests are administered to the entire group. In the dictation test, a selection can be read by the teacher or by a voice on tape. The dictation is usually read once while the children listen. It is read again as the children write. A third reading permits them to look over their work and make corrections.

### Writing and Structure

In this test the children are asked to write the correct form based on a pattern given as a model.

Mon père lit le journal.
Je ..... le journal.

Le garçon est intelligent.
Les jeunes filles sont .....

# Suggested Topics: First Year of Instruction

## MY SCHOOL (*Greetings, Introductions, Days of the Week*)

### Introduction

These are the first lessons in French. The teacher is the major resource in the language learning process. It is her enthusiasm for the French language and her understanding of the French people which arouse and sustain the children's interest. It is a good idea to begin by teaching the youngsters how to greet each other in French. If at the end of the first French lesson, they can say and understand a few simple sentences, their excitement and feeling of accomplishment will go a long way in helping them over the hurdles that lie ahead.

### Suggested Procedure

1. The teacher walks up to a child, shakes his hand and says, "Bonjour, Jean." She then pretends to be John and answers for him, "Bonjour, madame." This is repeated with several youngsters until it is obvious that most of the children in the class can pronounce, "Bonjour, madame" and understand that it is a greeting. The teacher may then begin to vary the pattern by using, "Bonjour, mes enfants," and by requiring a choral answer, "Bonjour, madame."

2. The teacher continues by saying, "Je suis le professeur." (She points to herself.) "Vous êtes les élèves." (She points to the children.) The meaning of "professeur" and "élève" are conveyed by pointing and gestures. This leads to:

| | |
|---|---|
| Où est le professeur? | Où sont les élèves? |
| Voici le professeur. | Voilà les élèves. |

3. The dialogue is then developed as follows:

| *Polite Form*[1] | *Familiar Form* |
|---|---|
| Teacher: Je m'appelle Mme DuPont. Comment vous appelez-vous? | Teacher: Je m'appelle Mme DuPont. Comment t'appelles-tu? |
| (She points to a boy, Robert, and answers for him.) Je m'appelle Robert. | (She points to a boy, Robert, and answers for him.) Je m'appelle Robert. |
| Robert: Je m'appelle Robert. | Robert: Je m'appelle Robert. |
| Teacher: Très bien, Robert. | Teacher: Très bien, Robert. |

[1] Each dialogue is printed in both the familiar and the polite form. See page 3 of this bulletin for an explanation of the use of the familiar and the polite forms.

While teaching the pattern *je m'appelle* the teacher has the opportunity of pronouncing for each child the French equivalent of his name. From this time on it is suggested that the French names be used during the French lessons. If a child has a name for which there is no French equivalent, he may, if he wishes, select a French name to be used during the French lessons. Following is a list of some popular names for boys and girls. It will be noted that the list includes only those names that are spelled differently in French. When the name has the same spelling in French and English the teacher uses the French pronunciation.

| Boys' Names | | Girls' Names | |
|---|---|---|---|
| *English* | *French* | *English* | *French* |
| Allen | Alain | Amy | Aimée |
| Andrew | André | Amelia | Amélie |
| Anthony | Antoine | Beatrice | Béatrice |
| Arnold | Arnaud | Bertha | Berthe |
| Edmund | Edmond | Dorothy | Dorothée |
| Edward | Edouard | Eleanore | Eléanore |
| Eugene | Eugène | Elsie | Elise |
| Francis | François | Emily | Emilie |
| (Frank) | | Frances | Françoise |
| Frederick | Frédéric | Harriet | |
| Geoffrey | Geoffroy | (Henrietta) | Henriette |
| George | Georges | Helen | Hélène |
| Gregory | Grégoire | Irene | Irène |
| James | Jacques | Jean, Jane, Joan | Jeanne |
| Jerome | Jérôme | Laura | Laure |
| John | Jean | Margaret | Marguerite |
| Lawrence | Laurent | Marian | Marianne |
| Mark | Marc | Mary | Marie |
| Michael | Michel | Martha | Marthe |
| Peter | Pierre | Nancy | Nanette |
| Philip | Philippe | Susan | Susanne |
| Ralph | Raoul | Sylvia | Sylvie |
| Stephen | Etienne | Theresa | Thérèse |
| William | Guillaume | Virginia | Virginie |

4. The teacher points out that after greeting one another, we usually ask about our health:

| *Polite Form* | *Familiar Form* |
|---|---|
| Comment allez-vous? | Comment vas-tu? |
| Très bien, merci, et vous? | Très bien, merci, et vous? |
| Très bien, merci. | Très bien, merci. |

5. At any time during this series of lessons, the teacher may introduce the days of the week, one day at a time. On the corner of the board she may write *lundi le 21 septiembre* or *mardi le 22 septembre,* etc. When the children begin noticing it and asking questions, they are ready for:

   Quel jour de la semaine est-ce aujourd'hui?

   C'est aujourd'hui lundi (mardi, etc.).

6. As an outgrowth of the dialogue on health (*Comment allez-vous?*) the teacher may point to the board where the names of absentees are recorded, and say:

   Qui est absent? Jean est absent. Marie est absente.

   Pourquoi Marie est-elle absente? Elle est malade. C'est dommage.

   After several days the children will be able to say:

   Jean est absent. Il est malade.

   Marie est absente. Elle est malade.

7. Finally, a dialogue similar to the following may be developed:

| *Polite Form* | *Familiar Form* |
|---|---|
| Bonjour, mes enfants. | Bonjour, mes enfants. |
| Bonjour, madame. | Bonjour, madame. |
| Comment vous appelez-vous? | Comment t'appelles-tu? |
| Je m'appelle Jean, et vous? | Je m'appelle Jean et vous? |
| Je m'appelle Mme DuPont. | Je m'appelle Mme DuPont. |
| Comment allez-vous Jean? | Comment vas-tu Jean? |
| Très bien, merci, et vous? | Très bien, merci, et vous? |
| Très bien, merci. | Très bien, merci. |
| Où est le professeur? | Où est le professeur? |
| Voilà le professeur. | Voilà le professeur. |
| Où sont les élèves? | Où sont les élèves? |
| Voici les élèves. | Voici les élèves. |
| Quel jour de la semaine est-ce aujourd'hui? | Quel jour de la semaine est-ce aujourd'hui? |
| C'est aujourd'hui . . . | C'est aujourd'hui . . . |
| Qui est absent? | Qui est absent? |
| Charles est absent. | Charles est absent. |
| Pourquoi est-il absent? | Pourquoi est-il absent? |
| Il est malade. | Il est malade. |
| C'est dommage. | C'est dommage. |
| Au revoir, mes enfants. | Au revoir, mes enfants. |

| *Adaptation* | *Adaptation* |
|---|---|
| Ça va bien? | Ça va bien? |
| Oui, madame, ça va bien. | Oui, madame, ça va bien. |
| Comment allez-vous? | Comment vas-tu? |
| Comme ci comme ça. | Comme ci comme ça. |

## Related Vocabulary and Patterns of Speech

| | | |
|---|---|---|
| bonjour | très bien | jeudi |
| monsieur | merci | vendredi |
| madame | pourquoi | samedi |
| mademoiselle | malade | dimanche |
| le professeur | absent (e) | et |
| les élèves (m. or f.) | lundi | au revoir |
| les enfants (m. or f.) | mardi | qui |
| mes enfants | mercredi | aujourd'hui |
| voici (voilà) | | |

Comment vous appelez-vous?
Comment t'appelles-tu?
Je m'appelle . . .
Vous vous appelez . . .
Tu t'appelles . . .
Comment allez-vous?
Comment vas-tu?

Voici (voilà) le professeur.
Quel jour de la semaine est-ce aujourd'hui?
C'est aujourd'hui . . .
Qui est absent?
Il est absent.
Elle est absente.

## Suggested Activities

1. Pairs of children are called on to dramatize a dialogue.
2. A boy or girl is chosen to act as teacher and direct the conversation.
3. In "round-robin" fashion, a child asks a question and calls on a friend to answer. He, in turn, asks a different question of a third child, etc.
4. GAME

   *Bonjour*

   One child stands with his back to the class. Another child stands up and says, "Bonjour Jean." The first child attempts to guess the identity of the speaker by replying, "Vous vous appelez (tu t'apelles) . . ."

   As soon as he guesses correctly he is given the answer, "Oui, je m'appelle . . ." He returns to his seat and the other child takes his place.
5. SONGS

   *Bonjour, belle Rosine*

   *Sur le pont d'Avignon*
6. POEMS

Bonjour lundi
Comment va mardi
Très bien mercredi
Dites à jeudi
De venir vendredi
Avec samedi
Dîner dimanche

Trente jours ont septembre
Avril, juin et novembre
Trente et un mars et mai
Août, octobre, puis juillet
Et décembre et janvier
De vingt-huit est février

## MY CLASSROOM (*Objects, Colors, Numbers, Weather, Time*)

### Introduction

The teacher uses the classroom and the objects in it as the major resource for this series of lessons.

After the exchange of greetings and conversation based on the previously learned topic, the teacher, using gestures, starts with "Qu'est-ce que c'est?" and answers herself, "C'est la salle de classe." She then points to the door, the window, the wall, etc. and asks each time, "Qu'est-ce que c'est?" She shrugs her sholuders, pauses, but doesn't answer.

### Suggested Procedure

1. The children are now ready to learn the French equivalents for some of the objects around them. To teach *la porte* the teacher will point to the door and say, "Qu'est-ce que c'est? C'est la porte. Classe, qu'est-ce que c'est?" The class in chorus will repeat, "C'est la porte." Pupils will then be called upon individually until the questions and answers are generally understood and correctly pronounced. The teacher will guard against going too quickly and introducing too many new words or expressions during one lesson. She will also be careful to allow at each stage enough time for repetition and review.

2. To teach new patterns with the learned vocabulary the teacher will continue with:

| *Polite Form* | *Familiar Form* |
|---|---|
| Teacher: Allez à la porte. | T: Va à la porte. |
| Child (walking to the door): Je vais à la porte. | C: (walking to the door) Je vais à la porte. |
| Teacher: Touchez la porte. | T: Touche la porte. |
| Child (touching the door): Je touche la porte. | C: (touching the door) Je touche la porte. |

3. This may be expanded to include:

| *Polite Form* | *Familiar Form* |
|---|---|
| Levez-vous. | Lève-toi. |
| Je me lève. | Je me lève. |
| Asseyez-vous. | Assieds-toi. |
| Je m'assieds. | Je m'assieds. |

4. When the children can actively use such words as *le livre, le crayon, le papier, le tableau noir, le drapeau,* colors may be introduced. The teacher has with her sheets of colored paper, pencils of different colors, flags of several countries, etc., and proceeds with:

De quelle couleur est le papier?
Le papier est rouge (vert, jaune, etc.).
De quelle couleur est le mur?
Le mur est bleu (blanc, vert, etc.).
De quelle couleur est le drapeau français?
Le drapeau français est bleu, blanc et rouge.
De quelle couleur est le drapeau américain?
Le drapeau américain est rouge, blanc et bleu.

5. The objects in the classroom may also be used to introduce numerals from one to ten (or fifteen, or twenty) depending upon the class.

   Je compte les fenêtres: une, deux, trois, etc. Classe, comptez les fenêtres.

   The children then count in French, the books, chairs, boys, girls, etc.

6. Once the children are familiar with the word *aujourd'hui* the subject of weather may be introduced. This is done incidentally and the expressions taught should depend upon the weather at that particular time. On a beautiful day, for example, the French teacher may walk into the room, look out of the window and enthusiastically exclaim, "Qu'il fait beau aujourd'hui!" This leads to, "Quel temps fait-il aujourd'hui? Il fait beau aujourd'hui." That is all the "weather" taught on that occasion. Another time, the teacher will start with, "Qu'il fait mauvais aujourd'hui!" and add appropriately, "Il pleut" or "Il neige."

7. Similarly, how to tell time may be taught informally. When the children know the numbers in French, they may as one of their games, point to any number on the clock and call on their friends to say the number in French. Somewhere in the room there should be a large cardboard clock with movable hands. Then, at any appropriate time, preferably on the hour, the teacher may look at her watch and say, "Quelle heure est-il? Il est dix heures." She then moves the hands of the artificial clock to the actual time and repeats, "Il est dix heures. Quelle heure est-il? Il est dix heures." This is repeated several times by the class, by smaller groups and by individuals. No more complicated expressions are taught at this time.

   On another day, toward the end of the French lesson, the teacher may suddenly look at her watch and say, "Oh! Il est déjà dix heures et demie! Quelle heure est-il? Il est dix heures et demie." In this way, telling time has meaning and falls right into the activities and experiences of the day instead of being an isolated lesson.

   This is a good time for the teacher to point out to the children that in France the clock is divided into twenty-four hours. For example 1 p.m. is 13 o'clock; 2 p.m. is 14 o'clock, etc.

## Related Vocabulary and Patterns of Speech

| | | |
|---|---|---|
| l'école (f.) | le plancher | un(e) |
| la salle de classe | le stylo | deux |
| la porte | la radio | trois |
| la fenêtre | l'horloge (f.) | quatre |
| le mur | le phonographe (le phono) | cinq |
| le drapeau | le disque | six |
| la chaise | français (e) | sept |
| la carte | rouge | huit |
| le tableau noir | blanc (blanche) | neuf |
| le livre | bleu(e) | dix |
| le cahier | vert(e) | onze |
| le papier | noir(e) | douze |
| le crayon | jaune | déjà |
| le plafond | le magnétophone | le tourne-disque |

| | |
|---|---|
| Touchez . . . | Je m'assieds. |
| Touche . . . | De quelle couleur est . . . ? |
| Allez à . . . | Qu'est-ce que c'est? |
| Va à . . . | Quel temps fait-il? |
| Comptez . . . | Quelle heure est-il? |
| Compte . . . | Il fait beau. |
| Je touche . . . | Il fait mauvais. |
| Je vais à . . . | Il pleut. |
| Je compte . . . | Il neige. |
| Levez-vous. | Il est une heure. |
| Lève-toi. | Il est deux (trois, etc.) heures. |
| Asseyez-vous. | Il est une heure et demie. |
| Assieds-toi. | Il est deux (trois, etc.) heures et demie. |
| Je me lève. | |

## Suggested Activities

1. A child is chosen to act as teacher and conduct a conversation.
2. The children ask each other questions in "round-robin" fashion.
3. The dialogue of the previously learned topic is expanded to include: *Qu'est-ce que c'est? De quelle couleur est . . . ?* and all the language patterns developed in this topic.
4. If the children have been working with puppets, they may use the puppets to dramatize the French dialogues.

5. One child may be called upon to name a color such as, *vert.* He, in turn, calls on another child who points to the green wall and says, "Le mur est vert." This continues as other children name all the green objects for which French equivalents have been learned. This activity is repeated with each color.

6. When the children know how to count, they may be taught a simple *ban.* In France, audiences often show their appreciation by giving a performer a rhythmic applause called a *ban.* In class at the appropriate time a child may rise and say, "Mesdames et messieurs, je propose un ban pour . . ." (the name of the person to be honored). The children then clap in unison saying:

   Un - deux - trois
   Un - deux - trois
   Un - deux - trois - quatre - cinq
   Un - deux - trois
   Vive (the name of the person)

7. There should be a large French calendar somewhere in the classroom. This will afford an opportunity to review days, months, and numbers.

8. GAMES

   a. A child turns his back to the class. The class chooses an object. The child asks, "Est-ce le disque?" When he gives the right answer, the class says, "Oui, c'est le disque." He is permitted three guesses.

   b. A child turns his back to the class. The class hides an object. The child tries to find the object. The class sings a French song. As the child approaches the object, the class sings more loudly. If he walks in the wrong direction, the class sings more softly. To vary the game, the children, instead of singing, may say, *chaud, plus chaud, ça brûle* or *froid, plus froid, ça gèle,* depending on the child's distance from the object.

   c. Flûte. This game is played like the English game "Buzz" except that the word *flûte* is substituted for "Buzz" and the counting is done in French.

   d. One child taps a pencil and others are called on to tell in French how many taps were heard.

   e. This is a vocabulary game. One child starts by touching the clock and saying, "Voici l'horloge." The second child touches the clock and the radio and says, "Voici l'horloge et la radio." Each child, in turn, goes through the same list of objects in the same order, adding one more each time.

9. POEM

Un, deux, trois
Je vais dans le bois
Quatre, cinq, six
Cueillir des cerises,
Sept, huit, neuf,
Dans mon panier neuf
Dix, onze, douze
Elles seront toutes rouges.

10. SONGS

*Ainsi font, font, font les petites marionettes*
*Mon merle*

## MY FAMILY (*Members, Age, Pets*)

### Introduction

For this lesson, the teacher displays large clear pictures of a family. She is prepared with toy animals or pictures of animals to represent pets. She is ready to use in her French conversation any of the pets the children have been caring for in the classroom, i.e. turtles, goldfish, etc.

### Suggested Procedure

1. The attention of the class is directed to a large picture of a family — including mother, father, sister, brother and baby, or to dolls, models or puppets that clearly represent a family. The teacher begins with:

   Où est la famille?
   Voici la famille.
   Classe, où est la famille?

   The children answer:

   Voici la famille.

   In a similar manner the French words for the other members of the family are presented.

2. The family is given a French name, and the conversation proceeds as follows:

   Comment s'appelle le père?
   Le père s'appelle Jean Dupont.
   Comment s'appelle la mère?
   La mère s'appelle Marie Dupont.
   Comment s'appelle la soeur?
   La soeur s'appelle Colette Dupont.
   Comment s'appelle le frère?
   Le frère s'appelle Marcel Dupont.
   Comment s'appelle le bébé?
   Le bébé s'appelle Pierre Dupont.

*Adaptation*

The substitution of *il* and *elle* for the subject noun is practiced at this point.

Comment s'appelle le père?
Il s'appelle Jean Dupont.
Comment s'appelle la mère?
Elle s'appelle Marie Dupont.

3. Once the vocabulary is familiar to the children, they extend its use by referring to their own families.

| *Polite Form* | *Familiar Form* |
|---|---|
| Comment s'appelle votre père?<br>Mon père s'appelle David.<br>Comment s'appelle son père?<br>Son père s'appelle David. | Comment s'appelle ton père?<br>Mon père s'appelle David. |
| Comment s'appelle votre mère?<br>Ma mère s'appelle Marie.<br>Comment s'appelle sa mère?<br>Sa mère s'appelle Marie. | Comment s'appelle ta mère?<br>Ma mère s'appelle Marie. |
| Comment s'appelle votre frère?<br>Mon frère s'appelle Marcel.<br>Comment s'appelle son frère?<br>Son frère s'appelle Marcel. | Comment s'appelle ton frère?<br>Mon frère s'appelle Marcel. |
| Comment s'appelle votre soeur?<br>Ma soeur s'appelle Colette.<br>Comment s'appelle sa soeur?<br>Sa soeur s'appelle Colette. | Comment s'appelle ta soeur?<br>Ma soeur s'appelle Colette. |

Enough practice and repetition should be allowed so that the children automatically use *mon père, son père, votre père,* (*ton père*), *ma mère, sa mère, votre mère,* (*ta mère*), *ma soeur, sa soeur, votre soeur,* (*ta soeur*), *mon frère, son frère, votre frère,* (*ton frère*), etc., without resorting to grammatical analysis.

4. Descriptive words may now be introduced. Pointing again to the picture of the father, the teacher says:

Comment est le père?
Il est grand.
Comment est le bébé?
Il est petit.

This will lead to descriptions of the children's families.

| *Polite Form* | *Familiar Form* |
|---|---|
| Comment est votre mère? | Comment est ta mère? |
| Ma mère est jolie. | Ma mère est jolie. |
| Comment est votre frère? | Comment est ton frère? |
| Mon frère est beau. | Mon frère est beau. |

5. By introducing the question, "Combien de frères avez-vous?" the teacher provides the children with an opportunity to:
   a. Review numbers

| *Polite Form* | *Familiar Form* |
|---|---|
| Combien de frères avez-vous? | Combien de frères a. |
| J'ai deux frères. | J'ai deux frères. |

   b. Use the negative

| | |
|---|---|
| Combien de soeurs avez-vous? | Combien de soeurs as-tu? |
| Je n'ai pas de soeurs. | Je n'ai pas de soeurs. |

   c. Practice some of the forms of *avoir*

   Combien de frères a-t-il?
   Il a trois frères.
   Combien de soeurs a-t-elle?
   Elle a une soeur.

6. "Combien de personnes y a-t-il dans votre (ta) famille?" is a difficult question, but if the teacher can work it in at this point, it would add interest to the conversation, provide a review for numbers and an opportunity for the use of the important phrase *il y a.*

| *Polite Form* | *Familiar Form* |
|---|---|
| Combien de personnes y a-t-il dans votre famille? | Combien de personnes y á-t-il dans ta famille? |
| Il y a cinq personnes dans ma famille. | |

7. Now the children are ready to talk about "age."

| *Polite Form* | *Familiar Form* |
|---|---|
| Quel âge avez-vous? | Quel âge as-tu? |
| J'ai neuf ans. | J'ai neuf ans. |
| Quel âge a votre frère? | Quel âge a ton frère? |
| Mon frère a sept ans. | Mon frère a sept ans. |
| Quel âge a votre soeur? | Quel âge a ta soeur? |
| Ma soeur a douze ans. | Ma soeur a douze ans. |

8. Later, by use of pictures, stuffed animals, classroom pets or even a live pet brought to school by one of the children, the names of the common pets are taught.

Qu'est-ce que c'est?
C'est un chien.
Où est le chat?
Voici le chat.

9. Once the names of the pets are learned, they can be practiced with all the previously learned patterns.

| *Polite Form* | *Familiar Form* |
|---|---|
| Avez-vous un poisson rouge?<br>Oui madame, j'ai un poisson rouge. | As-tu un poisson rouge?<br>Oui madame, j'ai un poisson rouge. |
| De quelle couleur est votre tortue?<br>Ma tortue est tachetée. | De quelle couleur est ta tortue?<br>Ma tortue est tachetée. |
| Comment est votre chat?<br>Mon chat est petit. | Comment est ton chat?<br>Mon chat est petit. |
| Comment s'appelle votre chat?<br>Mon chat s'appelle Minet. | Comment s'appelle ton chat?<br>Mon chat s'appelle Minet. |
| Comment s'appelle votre chien?<br>Il s'appelle Médor. | Comment s'appelle ton chien?<br>Il s'appelle Médor. |

10. When the children have attained sufficient mastery of the French equivalents of members of the family and pets, and are reasonably fluent in using them with all the previously learned patterns, the teacher introduces the prepositions *dans, sous, sur, devant, derrière*. This is done by pointing once again to the family picture:

Où est M. Dupont?
M. Dupont est derrière Mme Dupont.
Où est Marcel?
Marcel est devant Marie.
Où est le chien?
Le chien est sous la table.
Où est le chat?
Le chat est sur la chaise.

Then, using objects in the room, or other pictures

Où sont les poissons rouges?
Les poissons rouges sont dans l'aquarium.
Où est Médor?
Médor est dans sa niche.

11. Finally, the children are expected to converse with one another using the following dialogue:

| *Polite Form* | *Familiar Form* |
|---|---|
| Georges: Jacques, avez-vous un chien? | G: Jacques, as-tu un chien? |
| Jacques: Oui, Georges, j'ai un beau petit chien. | J: Oui, Georges, j'ai un beau petit chien. |
| Georges: Comment s'appelle-t-il? | G: Comment s'appelle-t-il? |
| Jacques: Il s'appelle Taffy. | J: Il s'appelle Taffy. |
| Georges: De quelle couleur est votre chien? | G: De quelle couleur est ton chien? |
| Jacques: Mon chien est noir. Avez-vous un chien, Georges? | J: Mon chien est noir. As-tu un chien, Georges? |
| Georges: Non, mais j'ai un petit chat. | G: Non, mais j'ai un petit chat. |
| Jacques: Comment s'appelle votre chat? | J: Comment s'apelle ton chat? |
| Georges: Mon chat s'appelle Sleepy. | G: Mon chat s'appelle Sleepy. |
| Jacques: De quelle couleur est Sleepy? | J: De quelle couleur est Sleepy? |
| Georges: Sleepy est blanc et gris. | G: Sleepy est blanc et gris. |

*Adaptations*

| | |
|---|---|
| Avez-vous une tortue? | As-tu une tortue? |
| un oiseau? | un oiseau |
| un perroquet? | un perroquet? |
| des poissons rouges? | des poissons rouges? |
| Comment s'appelle votre tortue? | Comment s'appelle ta tortue? |
| votre oiseau? | ton oiseau? |
| votre perroquet? | ton perroquet? |
| etc. | etc. |
| De quelle couleur est votre tortue? | De quelle couleur est ta tortue? |
| votre oiseau? | ton oiseau? |
| votre perroquet? | ton perroquet? |
| etc. | etc. |

## Related Vocabulary and Patterns of Speech

| | | |
|---|---|---|
| la famille | la tante | joli (e) |
| le père | l'oncle | grand (e) |
| papa | le cousin | mon, ma |
| la mère | la cousine | son, sa |
| maman | le chien | votre (ton) |
| l'homme | le chat | petit (e) |

| | | |
|---|---|---|
| la femme | l'oiseau (m.) | gris(e) |
| le frère | le perroquet | brun(e) |
| le petit garçon | le poisson rouge | marron |
| la soeur | la tortue | tacheté(e) |
| la petite fille | l'aquarium (m.) | dans |
| la personne | la niche | sous |
| le bébé | beau (belle) | sur |
| le grand-père | bon (bonne) | devant |
| la grand-mère | | derrière |

| | |
|---|---|
| Comment s'appelle . . . ? | Quel âge a . . . ? |
| Il (elle) s'appelle . . . | Il (elle) a . . . |
| Comment est . . . ? | Prenez . . . |
| Il (elle) est . . . | Je prends . . . |
| J'ai . . . | Dessinez . . . |
| Je n'ai pas . . . | Je dessine . . . |
| Combien de . . . ? | Donnez-moi . . . |
| Il y a . . . | Donne-moi . . . |
| Y a-t-il . . . ? | Je te donne . . . |
| Avez-vous . . . ? | Je vous donne . . . |
| Quel âge avez-vous? | Mettez . . . |
| J'ai . . . ans. | Mets . . . |
| Je n'ai pas de chien. | Je mets . . . |

**Suggested Activities**

1. The children are asked to bring in pictures of their own families and to talk about them in class.
2. For a quick review of vocabulary the teacher may ask the class to draw pictures representing each French word she pronounces: "Classe, dessinez un petit garçon; un poisson rouge; une tortue."
3. The action series may be expanded and used with the new vocabulary. The child called on responds to the command and explains in French what he is doing.

| *Polite Form* | *Familiar Form* |
|---|---|
| T: Jean, levez-vous. | T: Jean, lève-toi. |
| C: Je me lève. | C: Je me lève. |
| T: Allez au tableau noir. | T: Va au tableau noir. |
| C: Je vais au tableau noir. | C: Je vais au tableau noir. |
| T: Prenez la craie. | T: Prends la craie. |
| C: Je prends la craie. | C: Je prends la craie. |
| T: Dessinez un oiseau (un homme, un chien, etc.) | T: Dessine un oiseau (un homme, un chien, etc.) |
| C: Je dessine un oiseau (un homme, un chien, etc.) | C. Je dessine un oiseau (un homme, un chien, etc.) |

| | |
|---|---|
| T: Donnez-moi la craie. | T: Donne-moi la craie. |
| C: Je vous donne la craie. | C: Je vous donne la craie. |
| T: Allez à votre place. | T: Va à ta place. |
| C: Je vais à ma place. | C: Je vais à ma place. |
| T: Asseyez-vous. | T: Assieds-toi. |
| C: Je m'assieds. | C: Je m'assieds. |

4. Props and toys such as a doghouse, toy furniture and stuffed animals permit action responses in drilling the meaning and the use of prepositions.

| *Polite Form* | *Familiar Form* |
|---|---|
| T: Louise, mettez le chien dans sa niche. | T: Louise, mets le chien dans sa niche. |
| L: (placing the dog in the doghouse) Je mets le chien dans sa niche. | L: Je mets le chien dans sa niche. |
| T: Robert, mettez le chat sous la table. | T: Robert, mets le chat sous la table. |
| R: (placing the cat under the table) Je mets le chat sous la table. | R: Je mets le chat sous la table. |

5. GAMES

*Watch It Grow*

The idea is to "plant" a word and let it grow into a sentence. One child is called on to say one word in French. Another child adds one word. This continues until it grows into a sentence. The longer the sentence grows, the more fun for the children.

le poisson
le poisson rouge
le poisson rouge est
le poisson rouge est dans
Le poisson rouge est dans l'aquarium.

*How Long Can This Go On?*

One child is asked to say any sentence in French. The next child must give another sentence starting with the last word of the first sentence. When a "dead end" is reached, the game starts again with a new sentence.

Following are two examples:

Je m'appelle Marie.
Marie est une petite fille.
La petite fille est jolie.

Voici un disque.
Le disque est sur le phonographe.
Le phonographe est sur la table.
La table est petite.

6. POEM

*Ceux Jue J'Aime*
J'aime beaucoup maman
Et papa tout autant.
Ensuite petit frère
Et puis ma grande soeur
Ont aussi tout mon coeur.
J'aime beaucoup grand-père
Et j'aime aussi grand-mère.
Et mon petit Minet.
Avec son air coquet.

7. SONGS
*Fais dodo, Colas*
*La mère Michel*

## OCCUPATIONS

### Introduction

In preparation for this lesson the children are asked to bring in pictures showing men and women working at the various professions and occupations. If the children have been working with puppets, they can dress some of them to look like doctors, nurses, bakers, policemen, etc. In addition some members of the class may volunteer to make models of a grocery store, a butcher shop, a bakery, etc.

### Suggested Procedure

1. The pictures representing the various occupations may be displayed around the room. The models and puppets are easily accessible from a display table or a *boîte française.*

2. The simplest way to teach the new vocabulary is by pointing to the picture or model and by using the familiar pattern:
   Où est le dentiste?
   Voilà le dentiste.
   Où est le médecin?
   Voilà le médecin.

3. This can be varied with:
   Montrez-moi le tailleur.
   Voilà le tailleur.

4. When the new vocabulary becomes familiar, the teacher may proceed with:
   Qui est professeur?
   Mlle Gordon est professeur.

Qui est médecin?
Mon oncle est médecin.
Qui est avocat?
Mon père est avocat.

This will review the vocabulary based on the family and reinforce the use of *mon, ma, votre,* etc.

5. The expression *chez* is very useful with this vocabulary.

| *Polite Form* | *Familiar Form* |
|---|---|
| Où allez-vous? | Où vas-tu? |
| Je vais chez le médecin. | Je vais chez le médecin. |

*Adaptations*

Je vais chez le dentiste.
chez l'avocat.
chez le boulanger.
chez le boucher.
etc.

Où va-t-il?
Il va chez le tailleur.
chez le dentiste.
etc.

Où va-t-elle?
Elle va chez l'épicier.
chez le dentiste.
etc.

To dramatize this simple dialogue, use is made of the costumed puppets and models of the various stores. If this isn't practical, two or three children may sit up in front and pretend to be *un dentiste, un avocat,* and *un médecin* in individual offices. The teacher then walks toward each one, saying: "Je vais chez le médecin (le dentiste, l'avocat)." She then calls on children, who in response to, "Où allez-vous?" answer, "Je vais chez le médecin (le dentiste, l'avocat)."

## Related Vocabulary and Patterns of Speech

| | | |
|---|---|---|
| le docteur | l'avocat (m.) | l'épicier (m.) |
| le médecin | le boulanger | le boucher |
| le dentiste | le tailleur | |

Il est (médecin, dentiste, avocat).
Où allez-vous?
Où vas-tu?
Je vais chez . . .

*Supplementary*

| | | |
|---|---|---|
| l'ingénieur (m.) | le pilote d'avion | le commerçant |
| l'infirmière (f.) | l'hôtesse de l'air | le (la) dactylo |
| le pharmacien | le fermier | le (la) secrétaire |
| le musicien | le peintre | |

## Suggested Activities

1. One child is called on to name a profession or occupation. He then calls on another child to make up a French sentence using that word:
   Avocat
   Mon oncle est avocat.

2. GAME
   This is a form of charades. A child is called on to act out one of the occupations or professions. The rest of the class guesses who he is supposed to be.

3. SONGS
   *J'ai perdu le "do" de ma clarinette*
   *Il était une bergère*

# Suggested Topics: Second Year of Instruction

In the second year of foreign language instruction all the learnings developed in the first year are maintained and extended. The teacher consciously incorporates previously learned vocabulary and language patterns in planning the development of topics at higher levels.

The first part of the school year can be used profitably for review. During the summer vacation, the children may have lost some of their facility and confidence. The teacher takes the time to introduce them once again to each other, to their room and to their school. The children are encouraged to converse about themselves, their immediate environment and their families. By skillful questioning and handling of dialogues, all the conversational patterns learned during the first year once again become automatic.

It should be remembered, however, that even though the following topics have been planned for the second year of language instruction, it is important for the teacher to continue from the point at which she left off in the first year. The topics have been planned sequentially and the material carefully graded.

## MY HOME (*Rooms, Furniture and Activities*)

### Introduction

This topic has almost infinite possibilities for developing dialogues based on real situations which the children can understand and enjoy.

A doll house, toy furniture, toy telephones are practical props for this series of lessons. Without them the teacher will have to resort to large, clear pictures of a house, of the various rooms within a house, and of individual pieces of furniture and equipment.

### Suggested Procedure

1. In teaching the first section of the suggested vocabulary for this topic, all the previously learned patterns are reviewed.

   Où est la maison (le toit, etc.) ?

   Voici la maison (le toit, etc.).

   Qu'est-ce que c'est?

   C'est la cuisine (le salon, etc.).

   Montrez-moi (montre-moi) la cheminée.

   Voilà la cheminée.

   De quelle couleur est le toit?

   Le toit est vert.

   Combien de fenêtres y a-t-il dans la maison?

Il y a quatre fenêtres dans la maison.
Comment est votre (ta) maison?
Ma maison est jolie et petite.

2. When the children are familiar with the vocabulary and are reasonably fluent in using the old patterns, they may be taught:

Qui est dans la cuisine?
Maman est dans la cuisine.
Qui est dans le salon?
Papa est dans le salon.
Qui est dans la chambre à coucher?
Le bébé est dans la chambre à coucher.

3. To review and extend the action series, a child is called on to say and do the following:

| *Polite Form* | *Familiar Form* |
|---|---|
| Levez-vous. | Lève-toi. |
| Je me lève. | Je me lève. |
| Allez au tableau noir. | Va au tableau noir. |
| Je vais au tableau noir. | Je vais au tableau noir. |
| Prenez la craie. | Prends la craie. |
| Je prends la craie. | Je prends la craie. |
| Dessinez la maison de M. Dupont. | Dessine la maison de M. Dupont. |
| Je dessine la maison de M. Dupont. | Je dessine la maison de M. Dupont. |

4. With the same vocabulary, and the same series of actions, the children are now ready to describe what their friends are doing and in this way practice the third person singular of some commonly used verbs.

| *Polite Form* | *Familiar Form* |
|---|---|
| Teacher: Jean, levez-vous. | T: Jean, lève-toi. |
| Jean (getting up): Je me lève. | J: Je me lève. |
| T: Classe, que fait-il? | T: Classe, que fait-il? |
| Class: Il se lève. | C: Il se lève. |
| T: Jean, allez au tableau noir. | T: Jean, va au tableau noir. |
| J: Je vais au tableau noir. | J: Je vais au tableau noir. |
| T: Classe, que fait-il? | T: Classe, que fait-il? |
| C: Il va au tableau noir. | C: Il va au tableau noir. |
| T: Jean, prenez la craie. | T: Jean, prends la craie. |
| J: Je prends la craie. | J: Je prends la craie. |
| T: Classe, que fait-il? | T: Classe, que fait-il? |
| C: Il prend la craie. | C: Il prend la craie. |
| T: Jean, dessinez une maison. | T: Jean, dessine une maison. |

| | |
|---|---|
| J: Je dessine une maison. | J: Je dessine une maison. |
| T: Classe, que fait-il? | T: Classe, que fait-il? |
| C: Il dessine une maison. | C: Il dessine une maison. |
| T: Jean, allez à votre place. | T: Jean, va à ta place. |
| J: Je vais à ma place. | J: Je vais à ma place. |
| T: Classe, que fait-il? | T: Classe, que fait-il? |
| C: Il va à sa place. | C: Il va à sa place. |

When the teacher calls on a girl for this series, the rest of the class has an opportunity to practice the *elle* form of the verbs.

5. The teacher will now present the vocabulary based on the living room and drill it with all the previously learned patterns. When the vocabulary is familiar, the following new patterns are taught:

Où est M. Dupont?
Il est assis dans le fauteuil.
Que fait-il?
Il lit le journal.
Où est Mme Dupont?
Elle est assise sur le canapé.
Que fait-elle?
Elle coud.
Où est Marcel?
Il est assis sur le tapis.
Que fait-il?
Il écoute la radio.
Que fait Colette?
Elle joue du piano. (Elle regarde la télévision.)

6. The children will enjoy dramatizing a telephone dialogue using 2 toy phones.

| *Polite Form* | *Familiar Form* |
|---|---|
| Marcel: (picking up the receiver) Allô. | M: Allô. |
| Henri: Allô. Ici Henri. | H: Allô. Ici Henri. |
| M: Ici Marcel. | M: Ici Marcel. |
| H: : Bonjour, Marcel. Voulez-vous aller au cinéma samedi? | H: Bonjour, Marcel. Veux-tu aller au cinéma samedi? |
| M: Je vais demander à maman. (pause) Oui, avec plaisir, j'ai la permission. | M: Je vais demander à maman. (pause) Oui, avec plaisir, j'ai la permission. |
| H: Bon! Au revoir, Marcel. A samedi. | H: Bon! Au revoir, Marcel. A samedi. |
| M: A samedi! | M: A samedi! |

*Adaptations*

| | |
|---|---|
| Voulez-vous aller au cinéma ce soir? | Veux-tu aller au cinéma ce soir? |
| venir chez moi samedi? | venir chez moi samedi? |
| venir chez moi ce soir? | venir chez moi ce soir? |

Je vais demander la permission.
A tout à l'heure.
A bientôt.

7. To present the vocabulary based on the dining room, the teacher will have available all that she would need to set a table. Once again the new words are drilled with the familiar patterns.

   Où est la table?
   Voici la table.
   Qu'est-ce que c'est?
   C'est un verre.
   Combien de fourchettes y a-t-il sur la table?
   Il y a trois fourchettes sur la table.
   De quelle couleur est la nappe?
   La nappe est blanche.

8. The teacher then proceeds to set the table and says:

   Je mets le couvert.
   Je mets la nappe sur la table.
   Je mets une assiette à chaque place.
   Je mets un couteau à droite.
   Je mets une fourchette à gauche.
   Je mets un verre à chaque place.
   Je mets aussi le sel, le poivre et le sucre.

   The children are asked to pretend they are setting a table too, and repeat each action after the teacher.

9. One of the children is now called on to set the table and the class describes what she does.

   Elle met le couvert.
   Elle met la nappe.
   etc.

10. Later the child who is setting the table may ask:

    Qu'est-ce que je fais?

    First the class in chorus and then individual children answer:

| *Polite Form* | *Familiar Form* |
|---|---|
| Vous mettez le couvert. | Tu mets le couvert. |
| Vous mettez la nappe sur la table. | Tu mets la nappe sur la table. |
| etc. | etc. |

11. The following dialogue may now be memorized.

| *Polite Form* | *Familiar Form* |
|---|---|
| Maman: Vite! Pierre, Colette, à table! | M: Vite! Pierre, Colette, à table. |
| Pierre: Ah bon! J'ai faim. | P: Ah bon! J'ai faim. |
| Colette: Moi aussi, j'ai faim. | C: Moi aussi, j'ai faim. |
| M: Voilà une omelette et une salade. | M: Voilà une omelette et une salade. |
| C: C'est délicieux, maman. Pierre, passez le sel s'il vous plaît. | C: C'est délicieux, maman. Pierre, passe le sel s'il te plaît. |
| P: Regardez le dessert! Quel grand gâteau! | P: Regarde le dessert! Quel grand gâteau! |
| M: Je l'ai fait moi-même! | M: Je l'ai fait moi-même! |
| *Adaptations* | |
| Avez-vous faim? | As-tu faim? |
| Passez le sucre s'il vous plaît. | Passe le sucre s'il te plaît. |

12. In the fourth section of the vocabulary, there are grouped together the words related to the rest of the house, e.g., the kitchen, bedroom and bathroom. These were kept to a minimum because of the number of new words already presented in the this topic.

**Related Vocabulary and Patterns of Speech**

1. La Maison

| | | |
|---|---|---|
| la cheminée | la cuisine | la chambre à coucher |
| le toit | le salon | la salle de bain |
| la pièce | la salle à manger | |

| | |
|---|---|
| Dessinez . . . | Il (elle) se lève. |
| Dessine . . . | Il (elle) va au tableau. |
| Je dessine . . . | Il (elle) prend . . . |
| Que fait-il (elle) ? | Il (elle) dessine . . . |
| Qu'est-ce qu'il (elle) fait? | La maison de . . . |
| Que voyez-vous? | Je vois . . . |
| Que vois tu? | Qui est . . . ? |

2. Le Salon

| | | |
|---|---|---|
| le fauteuil | le piano | la lampe |
| le canapé | la radio | le téléphone |
| le tapis | la télévision | le journal |

| | |
|---|---|
| Elle coud. | ce soir |
| Il (elle) lit. | C'est moi. |
| Il (elle) écoute la radio. | Voulez-vous venir chez moi? |

Il (elle) joue du piano.
Il (elle) regarde la télévision.
Il est assis.
Elle est assise.
A samedi (lundi, etc.).
A bientôt.
Veux-tu . . .
Voulez-vous aller au cinéma?
Je vais demander à maman.
Avec plaisir.
J'ai la permission.
A tout à l'heure.

3. LA SALLE A MANGER

| | | |
|---|---|---|
| la table | la cuiller | le sel |
| la nappe | la fourchette | le sucre |
| l'assiette (f.) | la serviette | la tasse |
| le couteau | le verre | aussi |

Je mets le couvert.
Il (elle) met le couvert.
Vous mettez le couvert. (Tu mets...)
à chaque place
à droite
à gauche
Qu'est-ce que je fais?
Je pense à quelque chose.

4. LA CUISINE, LA CHAMBRE A COUCHER, LA SALLE DE BAIN

| | | |
|---|---|---|
| le réfrigérateur | la commode | la serviette |
| la cuisinière | le lavabo | avec |
| le lit | le savon | |

5. SUPPLEMENTARY

| | |
|---|---|
| la carafe d'eau | le sucrier |
| le poivre | le pot à crème |

## Suggested Activities

1. If a doll house and toy equipment are available, the teacher may give directions and have the children arrange the furniture and equipment accordingly. This can be varied by having a child give the directions.

| *Polite Form* | *Familiar Form* |
|---|---|
| Mettez la chaise devant le piano. | Mets la chaise devant le piano. |
| Mettez la lampe sur la table. | Mets la lampe sur la table. |

2. Pantomime. One child pretends to sew or to read, etc. The teacher asks, "Qu'est-ce qu'elle fait?" and the class or a child answers, "Elle coud (lit, etc.)"

3. The teacher may prepare rexographed sheets containing an outline of a house and pictures of other objects relating to the home. She then proceeds with:

   Coloriez en rouge le toit de la maison.
   Coloriez en bleu le canapé.

4. Using the doll house or pictures, the teacher asks, "Que voyez-vous dans le salon?" One child answers, "Je vois le fauteuil." Another continues, "Je vois le fauteuil et le canapé." etc.

5. GAMES
   a. One child says, "Je pense à quelque chose." Another asks, "Est-ce dans la cuisine?" If the answer is, "Oui, c'est dans la cuisine," the questions are continued until the object is identified. "Est-ce le réfrigérateur?" "Non, ce ne'est pas le réfrigérateur." "Est-ce la cuisinière?" "Oui, c'est la cuisinière."
   b. Vrai ou faux. The teacher makes a statement about anything in the house, rooms, etc. and the children have to tell whether the statement is "vrai" or "faux."
   c. Children write their telephone numbers on a piece of paper and throw them in a box. One child picks a number and telephones, using the toy telephones. The two children then proceed with their memorized dialogues, or adaptations of them.

6. SONGS
   *Au clair de la lune*
   *Cadet Rousselle*

## MY TOYS (*Games, Parts of the Body, Clothing*)

### Introduction

This topic is divided into three sections. The first deals with toys and games, the second with parts of the body and the third with clothing.

For the presentation of the new vocabulary, the teacher will have available the toys mentioned in the vocabulary (or pictures representing them) as well as puppets and dressed dolls.

### Suggested Procedure

1. The vocabulary listed under *Les Jouets* is presented and practiced by means of all the previously learned questions or commands and responses.

| *Polite Form* | *Familiar Form* |
|---|---|
| Montrez-moi votre poupée. | Montre-moi ta poupée. |
| Voici ma poupée. | Voici ma poupée. |
| Où est son train électrique? | Où est son train électrique? |
| Son train électrique est sur le plancher. | Son train électrique est sur le plancher. |
| Avez-vous une bicyclette? | As-tu une bicyclette? |
| J'ai une bicyclette. | J'ai une bicyclette. |
| De quelle couleur est votre ballon? | De quelle couleur est ton ballon? |
| Mon ballon est rouge. | Mon ballon est rouge. |

| | |
|---|---|
| Comment s'appelle votre poupée? | Comment s'appelle ta poupée? |
| Ma poupée s'appelle Blondie. | Ma poupée s'appelle Blondie. |
| Combien de balles avez-vous? | Combien de balles as-tu? |
| J'ai quatre balles. | J'ai quatre balles. |
| Allez au tableau noir et dessinez des patins. | Va au tableau noir et dessine des patins. |
| Je vais au tableau noir et je dessine des patins. | Je vais au tableau noir et je dessine des patins. |
| Donnez-moi le ballon s'il vous plaît. | Donne-moi le ballon s'il te plaît. |
| Je vous donne le ballon. | Je vous donne le ballon. |

2. When the new vocabulary can be used actively, new questions are introduced.

| *Polite Form* | *Familiar Form* |
|---|---|
| Que faites-vous avec les jouets? | Que fais-tu avec les jouets? |
| Je joue avec les jouets. | Je joue avec les jouets. |
| Que faites-vous avec les patins? | Que fais-tu avec les patins? |
| Je patine. | Je patine. |
| Que faites-vous avec la bicyclette? | Que fais-tu avec la bicyclette? |
| Je monte à bicyclette. | Je monte à bicyclette. |
| Que faites-vous avec la balle? | Que fais-tu avec la balle? |
| Je joue à la balle. | Je joue à la balle. |

3. This leads to:

| *Polite Form* | *Familiar Form* |
|---|---|
| Savez-vous monter à bicyclette? | Sais-tu monter à bicyclette? |
| Je sais monter à bicyclette. | Je sais monter à bicyclette. |
| Savez-vous patiner? | Sais-tu patiner? |
| Je sais patiner. | Je sais patiner. |
| Savez-vous jouer à la balle? | Sais-tu jouer à la balle? |
| Je sais jouer à la balle. | Je sais jouer à la balle. |
| Aimez-vous votre poupée? | Aimes-tu ta poupée? |
| J'aime ma poupée. | J'aime ma poupée. |
| Aimez-vous jouer à la balle? | Aimes-tu jouer à la balle? |
| J'aime jouer à la balle. | J'aime jouer à la balle. |
| Aimez-vous patiner? | Aimes-tu patiner? |
| J'aime patiner. | J'aime patiner. |
| Aimez-vous monter à bicyclette? | Aimes-tu monter à bicyclette? |
| J'aime monter à bicyclette. | J'aime monter à bicyclette. |

4. The pattern *à qui est* is taught and drilled with the new words.
   A qui est la poupée?
   La poupée est à Marie.

A qui est le ballon?
Le ballon est à Jean.
A qui est le train électrique?
Le train électrique est à Henri.
A qui est la balle?
Le balle est à Georges.

5. The following dialogue may be presented for memorization:

| *Polite Form* | *Familiar Form* |
|---|---|
| Henri: (knocks at the door or rings doorbell) | H: (knocks at the door or rings doorbell) |
| Marcel: Bonjour, Henri. | M: Bonjour, Henri. |
| H: Bonjour, Marcel. Ça va? | H: Bonjour, Marcel. Ça va? |
| M: Oui, ça va bien. | M: Oui, ça va bien. |
| H: Où est votre mère? | H: Où est ta mère? |
| M: Dans la cuisine. Elle prépare le dîner. | M: Dans la cuisine. Elle prépare le dîner. |
| H: A quoi est-ce qu'on joue? | H: A quoi est-ce qu'on joue? |
| M: On joue avec le mécano? | M: On joue avec le mécano? |
| H: D'accord. | H: D'accord. |
| M: Allons dans ma chambre. | M: Allons dans ma chambre. |

*Adaptations*

| *Polite Form* | *Familiar Form* |
|---|---|
| Ça va?<br>Comme ci comme ça. | |
| Où est votre père?<br>Il est dans le salon. Il lit le journal. | Où est ton père? |
| Où est votre soeur?<br>Elle est dans sa chambre.<br>Elle fait ses devoirs. | Où est ta soeur? |
| Où est votre frère?<br>Il est sorti. Il joue au football. | Où est ton frère? |
| A quoi est-ce qu'on joue?<br>On joue avec le train électrique.<br>(girls) On joue à la poupée. | |

6. To present the vocabulary based on *Les Parties du Corps* the teacher will use a doll. When some of the words have been mastered, they may be used in this way:

| *Polite Form* | *Familiar Form* |
|---|---|
| Touchez les oreilles. | Touche les oreilles. |
| Je touche les oreilles. | Je touche les oreilles. |
| Levez les mains. | Lève les mains. |
| Je lève les mains. | Je lève les mains. . . |
| Baissez les mains. | Baisse les mains. |
| Je baisse les mains. | Je baisse les mains. |
| Levez la main droite. | Lève la main droite. |
| Je lève la main droite. | Je lève la main droite. |
| Baissez la main droite. | Baisse la main droite. |
| Je baisse la main droite. | Je baisse la main droite. |
| Tournez la tête. | Tourne la tête. |
| Je tourne la tête. | Je tourne la tête. |
| Ouvrez la bouche. | Ouvre la bouche. |
| J'ouvre la bouche. | J'ouvre la bouche. |
| Fermez les yeux. | Ferme les yeux. |
| Je ferme les yeux. | Je ferme les yeux. |

7. Now that the children know the French equivalents for the parts of the body, they are ready to talk about their morning activities.

Qu'est-ce que vous faites (tu fais) le matin?

Je me lève à sept heures.
Je me lave la figure.
Je me lave les mains.
Je me brosse les dents.
Je m'habille.
Je me peigne.

8. With the new vocabulary the children can even discuss their pains and aches in French. The teacher performs a little scene with one of the puppets who is acting very distressed.

| *Polite Form* | *Familiar Form* |
|---|---|
| Teacher: Qu'avez-vous? | T: Qu'as-tu? (Qu'est-ce que tu as?) |
| Guignol: Oh! Oh! J'ai mal à la gorge. | G: Oh! Oh! J'ai mal à la gorge. |

She then asks the class, "Qu' a-t-il?" and elicits, "Il a mal à la gorge."

*Adaptations*

| *Polite Form* | *Familiar Form* |
|---|---|
| Qu'avez-vous? | Qu'as-tu? |
| J'ai mal aux dents. | J'ai mal aux dents. |
| Qu'a-t-il? | |
| Il a mal aux dents. | |

9. By this time, even taking attendance affords an opportunity for a lively dialogue.

   T: Qui est absent aujourd'hui?
   C: Robert est absent.
   T: Pourquoi est-il absent?
   C: Il est malade.
   T: Qu'a-t-il?
   C: Il a mal à la gorge.
   T: C'est dommage.

10. To teach the vocabulary based on clothing, *Les Vêtements,* the teacher holds up a doll, whom she calls Marie, and says, "Voici Marie. Qu'est-ce que Marie porte? Elle porte une robe, etc."

    To teach *la jupe* and *la blouse* she points to a girl who happens to be wearing a skirt and blouse. For the boys' clothing, she uses the boys themselves as models. She also describes her own clothing, thus introducing:

    Qu'est-ce que je porte?
    Je porte une robe, des souliers, des bas de nylon, un manteau, un chapeau et des gants.

11. Special attention should now be given to the position of adjectives in French since this is one of the structural patterns which is different from the English.

    Qui porte un pantalon gris?
    **Robert porte un pantalon gris.**
    **Qui porte une chemise blanche?**
    Marcel porte une chemise blanche.
    Qui porte une cravate bleue?
    Pierre porte une cravate bleue.
    Avez-vous (as-tu) une robe jaune?
    Oui, j'ai une robe jaune.
    Avez-vous (as-tu) des souliers noirs?
    Oui, j'ai des souliers noirs.

12. To introduce *mettre* for "put on" the teacher pretends to dress for leaving and says:

    Je mets le manteau.
    Je mets le chapeau.
    Je mets les gants.

    The children take turns dressing up and describing their actions in French. The expression *J'enlève . . .* is taught in the same manner.

13. The use of the contraction of *de* plus the definite article requires a great deal of practice and can be begun at this point. The teacher directs the attention of the class to a picture of a family and proceeds as follows:

    De quelle couleur est le pantalon du garçon?
    Le pantalon du garçon est gris.
    De quelle couleur est le pantalon du père?
    Le pantalon du père est noir.
    De quelle couleur est la robe de la mère?
    La robe de la mère est rouge.
    De quelle couleur est la robe de la jeune fille?
    La robe de la jeune fille est blanche.
    De quelle couleur est la robe de l'enfant?
    La robe de l'enfant est rose.
    De quelle couleur est le chapeau de l'homme?
    Le chapeau de l'homme est brun.

## Related Vocabulary and Patterns of Speech

1. Les Jouets

| | | |
|---|---|---|
| la poupée | le ballon | les billes |
| la bicyclette | la balle | les patins |
| le train électrique | | |

Que faites-vous avec . . . ?
Je patine.
Je monte à bicyclette.
Je joue à la balle.
Aimez-vous . . . ?
Aimes-tu . . . ?
J'aime . . .
A qui est . . . ?

Savez-vous patiner (monter à bicyclette, jouer à la balle, etc.)?
Je sais patiner (monter à bicyclette, jouer à la balle, etc.).
Sais-tu patiner (monter à bicyclette, jouer à la balle, etc.)?

2. Les Parties du Corps

| | | |
|---|---|---|
| la tête | la bouche | le pied |
| la figure | les dents | la main |
| le nez | les oreilles (f.) | le bras |
| les yeux (m.) | les cheveux | le doigt |
| la gorge | les dents | |

Levez les mains.
Lève les mains.
Baissez les mains.
Baisse les mains.
Qu'est-ce que je fais le matin?
Que faites-vous le matin?
Que fais-tu le matin?
Qu'avez-vous?
Qu'as-tu?

la main gauche
Je me lave la figure.
Je me brosse les dents.
Je me peigne.
Qu'a-t-il? (elle)
Il (elle) a mal à la tète (à la gorge, aux dents).
J'ai mal à la tête (à la gorge, aux dents).
la main droite

3. LES VETEMENTS

| | | |
|---|---|---|
| la robe | les gants | les chaussettes |
| la blouse | le manteau | les souliers (les chaussures) |
| la jupe | le pantalon | la ceinture |
| le chapeau | la chemise | la cravate |

Que portez-vous?
Je porte . . .
Que mettez-vous?
Je mets le chapeau (le manteau, etc.)

J'enlève le chapeau (le manteau, etc.)
le pantalon du garçon
la robe de la petite fille
le chapeau de l'homme

4. SUPPLEMENTARY

| | | |
|---|---|---|
| la toupie | la corde à sauter | le mouchoir |
| le mécano | le menton | la poche |
| le cerceau | le cou | le parapluie |
| le tambour | le dos | l'imperméable |
| l'ours de peluche | la jambe | les caoutchoucs |
| le cerf volant | la queue | les bas de nylon |
| le petit laboratoire de chimie | les pattes | |

## Suggested Activities

1. Somewhere in this series of lessons the teacher will find the opportunity to discuss with the children the old French tradition of the Guignol theater. The Guignol is still popular in France. The Guignol play, which is presented by means of hand puppets, usually has three characters — Guignol, Gnafron and the Gendarme. Guignol himself usually has a round face, big round eyes and a small turned-up nose. He has long hair tied together in back with a cord. Gnafron is a bald, heavy man with a fat face, big nose and small black moustache. He wears a blue peasant smock. The Gendarme has a long, black moustache and wears a dark uniform and a two-cornered or three-cornered black hat.

   For practical information about the construction of puppets and their operation, teachers are referred to *Puppetry in the Curriculum,* New York City Board of Education Curriculum Bulletin No. 1, 1947-48 Series.

The children may be encouraged to perform, with their puppets, previously learned dialogues, improvised dialogues or playlets which they have made up themselves.

2. A child is called on to select a toy from the teacher's collection and talk about it to the class.
"Ma poupée s'appelle Anne. Elle est jolie. J'aime ma poupée."

3. The attention of the class is directed once again to the pictures representing the members of the family. Individual children are called on to describe what each member of the family is wearing.

4. The teacher describes a child and the class tries to guess who it is.
"C'est un petit garçon. Il a les cheveux bruns et les yeux bleus. Il porte un pantalon gris, une chemise blanche et une cravate rouge. Qui est-ce?"

5. One child is called on to describe another member of the class and the others try to guess who it is.

6. GAMES

a. *Simon dit.* This is the French variation of "Simon Says."
Simon dit, "Touchez la tête."
"Touchez le pied, etc."

b. *Qu'est-ce que je mets dans ma valise.* The teacher starts with, "Voici une chemise que je mets dans ma valise." A child continues. "Voici un pantalon et une chemise que je mets dans ma valise."
Each child adds an article of clothing to the previous list. The rhyming of *chemise* and *valise* adds to the fun.

c. *Loup, Loup.* This may be played as a game in the gymnasium or recited chorally in the classroom.
Promenons-nous dans le bois.
Pendant que le loup n'y est pas.
Si le loup y était
Il nous mangerait.
Loup, loup y es-tu?
Loup, loup que fais-tu?
Je me lève.
Je me lave.
Je m'habille.
Je mets ma chemise.
Je mets mon pantalon.
Je mets mes chaussettes.
Je mets mes souliers.
Je suis prêt.

If this is played as a game, one child is the wolf and stands in the center of the circle. The other children hold hands, march around the circle and chant the above. When they get to "Que fais-tu?" the wolf answers "Je me lève." The children repeat the chorus and the wolf announces "Je me lave." Finally when he says "Je suis prêt." he runs after the children and catches one who, in turn, becomes "wolf."

If the teacher prefers to teach this as a poem, she divides the class into two groups. One group recites the chorus and the other takes the part of the wolf.

7. SONGS
   *Alouette*
   *Savez-vous planter les choux*

8. POEM
   Donc je me lève.
   Je suis debout
   Je lève la tête.
   Je dresse le cou.
   Voici ma tête et mes cheveux
   Puis ma figure et mes deux yeux.
   Voici mon nez, voici ma bouche.
   Regardez le menton que je touche.
   Voici ma main. Voici mes doigts.
   Je sais les compter, un, deux, trois.
   Je me tiens droit et tape du pied.
   Je vous salue, et je m'assieds.

## FOODS AND MEALS

### Introduction

The children are always delighted with the lessons on foods. A great many words are listed in the vocabulary but the teacher is again reminded not to attempt too much during any one lesson. One way of organizing this topic is to break it down into five parts and present separately and consecutively lessons on fruits, vegetables, breakfast, lunch and dinner. The teacher will be prepared with as many of the following as possible:

A basket of artificial fruits
Pictures of foods
Felt cut-outs of foods
Real food
Table settings

In advance of these lessons, the children may be asked to start a scrapbook with pages devoted to pictures of fruits and vegetables and to pictures of foods usually included in breakfast, lunch and dinner menus.

## Suggested Procedure

1. The children are asked to arrange on their desks, their pictures of fruits. The teacher begins by saying:

   Qui a une banane?

   She repeats the question several times until someone in the class understands and answers:

   Moi, j'ai une banane.

   This leads to:

   Aimez-vous les bananes?

   De quelle couleur est la banane?

   The French equivalents of orange, peach and pear can be presented in the same manner.

2. The French names of the rest of the fruits are taught by direct association with the pictures or objects and are used with all the previously learned patterns.

| *Polite Form* | *Familiar Form* |
|---|---|
| Donnez-moi une cerise. | Donne-moi une cerise. |
| Je vous donne une cerise. | |
| Comptez les raisins. | Compte les raisins. |
| Je compte les raisins. | |
| Combien de pommes avez-vous? | Combien de pommes as-tu? |
| J'ai deux pommes. | |
| Que voyez-vous dans la corbeille? | Que vois-tu dans la corbeille? |
| Dans la corbeille je vois une pomme, une banane et une orange. | |
| Mettez le citron sur la table. | Mets le citron sur la table. |
| Je mets le citron sur la table. | |

3. The question, "Que préférez-vous?" helps reinforce the new vocabulary.

| | |
|---|---|
| Que préférez-vous, l'abricot ou la pêche? | Que préfères-tu, l'abricot ou la pêche? |
| Je préfère l'abricot. | |

4. To introduce the verb "manger" the teacher pretends to eat a piece of fruit and asks:

   Qu'est-ce que je mange?

   Je mange un abricot.

   This leads to:

   Que mangez-vous? (manges-tu)

   Qu'est-ce que vous mangez? (tu manges)

   Je mange une pêche.

Comment est la pêche?
La pêche est bonne.
La pêche est délicieuse.
La pêche a bon goût.
La pêche est mûre.
La pêche est verte.
La pêche n'est pas mûre.

5. For the lessons on vegetables, the teacher starts by pretending to prepare a salad. On the table there are either real vegetables, artificial ones or pictures. After having taught the word *légume*, the teacher proceeds in this way:

Je vais préparer une salade.
Donnez-moi (donne-moi) des légumes pour la salade.

As each child gives her an appropriate vegetable, she continues:

Merci, je prends une tomate (une carotte, un oignon, de la laitue, un radis, un concombre, du céleri).

The names of the vegetables are then taught and practiced with these questions and commands:

Qu'est-ce que c'est?
Où est . . . ?
Donnez-moi . . . (donne-moi)
De quelle couleur est . . . ?
Aimez-vous . . . ? (aimes-tu)
Qui aime . . . ?
Que préférez-vous . . . ? (préfères-tu)
Est-il (elle) mûr (e)?
A-t-il (elle) bon goût?
A-t-il (elle) mauvais goût?
Combien de . . . avez-vous? (as-tu)

6. Before starting the lessons on meals, the children are asked to bring in pictures of what they usually have for breakfast, lunch and dinner. The teacher looks at one child's breakfast pictures and says, "Pour le petit déjeuner, Marie prend du jus d'orange, un oeuf et du lait. Qu'est-ce que Marie prend?"

All the breakfast foods are soon learned in this way. Following are key questions and some answers which may be used to drill the vocabulary.

| *Polite Form* | *Familiar Form* |
|---|---|
| Que prenez-vous pour le petit déjeuner? | Que prends-tu pour le petit déjeuner? |
| Je prends du jus d'orange, un oeuf et du lait. | |

| | |
|---|---|
| Qu'est-ce que vous mangez le matin? | Qu'est-ce que tu manges le matin? |
| Le matin, je mange un oeuf et du pain grillé. | |
| Qu'est-ce que vous buvez le matin? | Qu'est-ce que tu bois le matin? |
| Je bois du chocolat. | |
| Qu'est-ce que votre père prend pour le petit déjeuner? | Qu'est-ce que ton père prend pour le petit déjeuner? |
| Il prend des oeufs et du pain grillé. | |
| Qu'est-ce que votre père boit, le matin? | Qu'est-ce que ton père boit le matin? |
| Il boit du café au lait. | |
| Qu'est-ce que votre mère prend pour le petit déjeuner? | Qu'est-ce que ta mère prend pour le petit déjeuner? |
| Elle prend un petit pain et du thé. | |
| Prenez-vous du thé? | Prends-tu du thé? |
| Non, je ne prends pas de thé. | |

7. The following dialogue may be memorized and dramatized.

| *Polite Form* | *Familiar Form* |
|---|---|
| Robert: Bonjour, maman. | R: Bonjour, maman. |
| Mother: Bonjour, Robert. Avez-vous faim? | M: Bonjour, Robert. As-tu faim? |
| R: Oui, maman. J'ai faim. | R: Oui, maman. J'ai faim. |
| M: Que désirez-vous ce matin? | M: Que désires-tu ce matin? |
| R: Donnez-moi du jus d'orange, du pain grillé, un oeuf à la coque et du lait. | R: Donnez-moi du jus d'orange, du pain grillé, un oeuf à la coque et du lait. |
| M: Bon! (prepares food quickly and brings it to the table) Voici du jus d'orange, du pain grillé, un oeuf à la coque et du lait. | M: Bon! Voici du jus d'orange, du pain grillé, un oeuf à la coque et du lait. |
| R: Merci, maman. | R: Merci, maman. |

8. It may be pointed out at this time that the French breakfast is different from the American one. It is called a continental breakfast and usually consists of rolls or *croissants* and *café au lait* or hot chocolate.

9. The names of the foods usually eaten at lunch are introduced in the same way.

| | |
|---|---|
| Que prenez-vous pour le déjeuner? | Que prends-tu pour le déjeuner? |
| Je prends de la soupe, un sandwich, du gâteau et du lait. | |

10. The following dialogue is suitable for memorization and dramatization. Lili and Robert have just come into the house, hungry for lunch.

| *Polite Form* | *Familiar Form* |
|---|---|
| Lili: Bonjour, maman. | L: Bonjour, maman. |
| Robert: Bonjour, maman. Je sens quelque chose de bon. Qu'est-ce que c'est? | R: Bonjour, maman. Je sens quelque chose de bon. Qu'est-ce que c'est? |
| Maman: C'est de la soupe. Asseyez-vous tous les deux et je vais vous apporter de la soupe et un sandwich. | M: C'est de la soupe. Asseyez-vous tous les deux et je vais vous apporter de la soupe et un sandwich. |
| Lili et Robert: Merci, maman. | L et R: Merci, maman. |
| Mother puts food on table. | Mother puts food on table. |
| Lili: Et comme dessert? | L: Et comme dessert? |
| Maman: Que préférez-vous, du gâteau, ou du fruit? | M: Que préfères-tu, du gâteau ou du fruit? |
| Lili: Du fruit, s'il vous plaît. | L: Du fruit, s'il vous plaît. |
| Robert: Du gâteau, pour moi. | R: Du gâteau, pour moi. |
| Maman: Les voici. | M: Les voici. |
| Lili et Robert: Merci, maman. | L et R: Merci, maman. |

11. After the names of the dinner foods have been taught, the dialogues can be adapted to include them.

12. As another exercise in comprehension and in the fluent use of the partitive construction with foods, the teacher reads the following paragraph to the class and has the children answer orally the questions based on it.

> Il est six heures. Toute la famille est à table. Maman sert le dîner. Il y a du jus de tomate, du rosbif, des pommes de terre frites, des petits pois et de la salade. Comme dessert, il y a un gâteau au chocolat. Papa boit du thé, maman boit du café mais Robert et Lili boivent du lait. C'est un bon dîner.
>
> 1. Quelle heure est-il?
> 2. Qui sert le dîner?
> 3. Qu'est-ce qu'on mange?
> 4. Qu'est-ce qu'il y a comme dessert?
> 5. Qu'est-ce que papa boit?
> 6. Qu'est-ce que maman boit?
> 7. Qu'est-ce que Robert et Lili boivent?

## Related Vocabulary and Patterns of Speech

1. LES FRUITS

| | | |
|---|---|---|
| la banane | la poire | le melon |
| l'orange (f.) | la pêche | frais (fraîche) |
| la pomme | la cerise | délicieux (se) |
| le raisin | la fraise | mûr (e) |

| | |
|---|---|
| la corbeille de fruits | Que mangez-vous? |
| Que préférez-vous? | Qu'est-ce que vous mangez? |
| Que préfères-tu? | Qu'est-ce que tu manges? |
| je préfère | bon goût |
| Qu'est-ce que je mange? | mauvais goût |

2. LES LEGUMES

| | | |
|---|---|---|
| la pomme de terre | l'oignon (m.) | le concombre |
| la carotte | les haricots verts (m.) | le céleri |
| la tomate | la laitue | la salade |
| les petits pois (m.) | le radis | |
| du céleri | de la laitue | |

3. LE PETIT DEJUNER

| | | |
|---|---|---|
| le matin | le pain grillé | le café |
| le jus d'orange | le beurre | le thé |
| l'oeuf (m.) | la confiture | le chocolat |
| l'oeuf à la coque | le croissant | le café au lait |
| le pain | l'eau (f.) | chaud |
| le petit pain | le lait | froid |

| | |
|---|---|
| Qu'est-ce que vous prenez? | Qu'est-ce que tu prends? |
| Qu'est-ce que vous désirez? | Qu'est-ce que tu désires? |
| Que désirez-vous? | Que désires-tu? |
| Avez-vous faim? | As-tu faim? |
| J'ai faim. | As-tu soif? |
| Avez-vous soif? | je prends |
| J'ai soif. | tu bois |
| il (elle) prend | je bois |
| vous buvez | ils (elles) boivent |
| il (elle) boit | |

4. LE DEJEUNER

| | | |
|---|---|---|
| la soupe | le poisson | le gâteau |
| l'omelette (f.) | le dessert | le gâteau au chocolat |
| le sandwich | le fromage | le dessert |

| | |
|---|---|
| tous les deux | je sens |
| quelque chose de bon | comme dessert |

5. LE DINER

| | | |
|---|---|---|
| la viande | le dindon | la tarte aux pommes |
| le jambon | le jus de tomate | la glace |
| le rosbif | les pommes de terre frites (f.) | la glace à la vanille |
| le bifteck | | encore |
| le poulet | | |

6. SUPPLEMENTARY

| | | |
|---|---|---|
| l'abricot (m.) | le porc | la côtelette de mouton |
| le citron | l'ananas (m.) | le pamplemousse |
| le boeuf | la côtelette de veau | |

## Suggested Activities

1. Four children are called on to sit around a table and pretend they are mother, father and two children ready for dinner. On the table there are various foods and the children ask for what they want. The conversation is an adaptation of the learned dialogues.

2. The artificial foods or pictures of foods are on the teacher's desk. In front of the room there is a table set with tablecloth, etc. The teacher calls on various children to put certain foods on the table.

| *Polite Form* | *Familiar Form* |
|---|---|
| Jeanne, mettez du pain sur la table. | Jeanne, mets du pain sur la table. |
| Guillaume, mettez trois pommes sur la table. | Guillaume, mets trois pommes sur la table. |

3. A child is called on to pick up a fruit or vegetable and talk about it. C'est une pomme. La pomme est rouge et verte. Je mange la pomme.

4. The children are asked to pick up one of the picture menus of either breakfast, lunch or dinner and explain it in French.

   Voici mon déjeuner. Pour le déjeuner, je mange du poisson, de la salade, du pain avec du beurre et du fruit.

5. The pictures of the foods and meals are scrambled upside down on the table. A child is called on to choose a picture. He then names the food or describes the action on the picture.

6. The teacher or leader asks children to pick fruits from the basket. When the basket is empty, the leader says:

   Qui a la pomme?

   The child who has it, answers:

   Moi, j'ai la pomme. Je mets la pomme dans la corbeille.

7. The table is set with empty dinner plates. The children are called upon to choose various foods from the pictures on the table and fill their dinner plates, explaining in French just what they are doing.

8. GAMES

   a. All the children stand. The teacher or leader holds up the picture of a food and says:

      C'est une poire.

      If the statement is true, the children raise their hands. If it is false, they don't move. If a child raises his hand at the wrong time, he is out of the game and sits down.

   b. One child is chosen as leader. He has in front of him samples or pictures of foods. The rest of the children raise their hands one at a time and request some food by saying, "Je désire du pain." The leader presents the proper food, saying, "Voici du pain." The conversation continues with "Merci" and "De rien." If the leader misses, the child whose question caused him to miss, takes over as leader.

   c. One child is chosen to hide some food in back of him. The rest of the class tries to identify the food from the hints given.

      "J'ai quelque chose de bon.
      J'ai quelque chose de petit.
      J'ai quelque chose de jaune.
      J'ai quelque chose à manger."
      (un abricot)

9. SONGS

   *Ah! vous dirai-je maman.*
   *La bonne aventure*

10. POEM

Quand j'étais petit
Je n'étais pas grand,
J'allais à l'école
Comme les petits enfants,
Un sou dans ma poche,
Du pain dans mon panier,
J'allais acheter des poires
Chez Martin l'épicier.

## GOING MARKETING

### Introduction

In addition to the pictures of foods, the teacher will need American and French coins and paper money. When the question arises, she is prepared to explain as simply as possible the French monetary system and compare it with ours. She may also take this opportunity to explain the French kilo and to describe typical French market scenes.

## Suggested Procedure

1. In the following dialogue a mother asks her daughter to go to the store for her. She tells her what to buy, gives her a bill and warns her to be careful with the change.

| *Polite Form* | *Familiar Form* |
|---|---|
| Maman: Colette, voulez-vous aller au marché pour moi? | M: Colette, veux-tu aller au marché pour moi? |
| Colette: Bien sûr, maman. Qu'est-ce qu'il vous faut? | C: Bien sûr, maman. Qu'est-ce qu'-il vous faut? |
| Maman: Une douzaine d'oeufs, deux livres de pommes et six bananes. | M: Une douzaine d'oeufs, deux livres de pommes et six bananes. |
| Colette: C'est tout? | C: C'est tout? |
| Maman: Oui, c'est tout. Voici un billet de cinq dollars. Faites attention. Ne perdez pas la monnaie. | M: Oui, c'est tout. Voici un billet de cinq dollars. Fais attention. Ne perds pas la monnaie. |

*Adaptations*

| | |
|---|---|
| Voulez-vous aller à l'épicerie?<br>à la boulangerie?<br>à la boucherie? | Veux-tu aller à l'épicerie?<br>à la boulangerie?<br>à la boucherie? |
| Voulez-vous aller chez l'épicier?<br>chez le boulanger?<br>chez le boucher? | Veux-tu aller chez l'épicier?<br>chez le boulanger?<br>chez le boucher? |
| Il me faut du pain.<br>un grand bifteck.<br>trois côtelettes de mouton. | |

2. In the following dialogue Mme Dupont, who is marketing, speaks to the fruit merchant, examines the fruit, compares prices, makes a selection and pays for the merchandise.

Mme Dupont: Bonjour, monsieur.
Le marchand: Bonjour, madame.
Mme Dupont: Avez-vous des fruits frais aujourd' hui?
Le marchand: Oui, madame — des pêches, des poires et des fraises délicieuses.
Mme Dupont: C'est combien les pêches?
Le marchand: Vingt sous la livre madame.
Mme Dupont: C'est bon marché. Et les poires?
Le marchand: Trente sous, madame.
Mme Dupont: C'est trop cher. Bien, donnez-moi deux livres de pêches et une livre de poires.

Le marchand: Autre chose, madame?
Mme Dupont: C'est tout. Ça fait combien?
Le marchand: Ça fait soixante-dix sous
Mme Dupont: Voici un billet d'un dollar.
Le marchand: Merci, madame. Voici votre monnaie.

3. Now is the time to teach how to count by tens to one hundred. When this has been mastered, the rest of the numerals can be taught, from 1-100.

## Related Vocabulary and Patterns of Speech

| | | |
|---|---|---|
| le marché | l'épicerie (f.) | la monnaie |
| la boucherie | la pâtisserie | la douzaine |
| la boulangerie | le dollar | la livre |

| | | |
|---|---|---|
| vingt | trente | soixante et un |
| vingt et un | trente et un | soixante-deux |
| vingt-deux | trente-deux | soixante-dix |
| vingt-trois | quarante | soixante et onze |
| vingt-quatre | quarante et un | soixante-douze |
| vingt-cinq | quarante-deux | quatre-vingts |
| vingt-six | cinquante | quatre-vingt-un |
| vingt-sept | cinquante et un | quatre-vingt-dix |
| vingt-huit | cinquante-deux | quatre-vingt-onze |
| vingt-neuf | soixante | quatre-vingt-douze |
| | | cent |

| | |
|---|---|
| Qu'est-ce qu'il vous faut? | C'est tout. |
| Il me faut . . . | Faites attention. |
| C'est combien la douzaine? | Fais attention. |
| Combien ça coûte? | Ne perdez-pas . . . |
| C'est cher. | Ne perds pas . . . |
| C'est bon marché. | Un billet de cinq dollars |
| Et avec cela? | Une pièce de cinq sous |
| Autre chose? | |

## Suggested Activities

1. A store is set up in front of the classroom. All the foods are displayed. One child is chosen to be storekeeper. As each customer comes in, he converses with the storekeeper, selects some foods, pays and leaves.

2. The children order groceries by telephone.

3. GAME
One child starts by saying, "Je vais au marché et j'achète du pain."
Another child continues, "Je vais au marché et j'achète du pain et du beurre."
The aim is to repeat as long a list as possible.

## GOING TO A RESTAURANT

### Introduction

For these lessons, the teacher will need French menus, pictures of foods, and a table and two chairs set up as though they were part of a restaurant.

### Suggested Procedure

1. The stage is set for a scene in a restaurant. The teacher pretends to be a waiter. A youngster volunteers to be the hungry client. The following dialogue is developed.

   Le garçon: Bonjour, monsieur. Voici la carte.
   M. Dupont: Merci. Pour commencer, de la soupe s'il vous plaît.
   Le garçon: Et après?
   M. Dupont: Un bifteck.
   Le garçon: Très bien, monsieur. Et comme légumes?
   M. Dupont: Des pommes de terre frites, des haricots verts et une salade.
   Le garçon: Qu'est-ce que vous allez boire?
   M. Dupont: Du café au lait, s'il vous plaît.
   Le garçon: Et comme dessert?
   M. Dupont: Une glace.
   Le garçon: C'est tout?
   M. Dupont: C'est tout. L'addition, s'il vous plaît.

2. After having learned the simple dialogue, the children try the following more difficult one.

   Monsieur Lebrun: Donnez-moi la carte, s'il vous plaît.
   Le garçon: Voilà monsieur. Désirez-vous du potage ou des hors-d'oeuvre?
   M. Lebrun: Des hors-d'oeuvre.
   Le garçon: Bien, monsieur. Et comme entrée? Des côtelettes de veau ou un bifteck?
   M. Lebrun: Un bifteck.
   Le garçon: Bien cuit ou saignant?
   M. Lebrun: Saignant. Je déteste la viande bien cuite.
   Le garçon: Des petits pois ou des haricots verts?
   M. Lebrun: Des petits pois et des pommes frites.
   Le garçon: Comme dessert, que préférez-vous, une tarte aux pommes ou une glace au chocolat?
   M. Lebrun: Je préfère une tarte aux pommes.
   Le garçon: Bien, monsieur. Autre chose?
   M. Lebrun: Non, merci. Apportez-moi l'addition, s'il vous plaît.
   Le garçon: Voilà, monsieur.

3. The teacher reads the following story to the class. She then asks questions based on the story and the children answer in complete French sentences. This is an exercise in listening comprehension as well as in speaking.

C'est samedi soir. La famille Arnaud va dîner dans un petit restaurant. Ils sont quatre: Mme Arnaud, M. Arnaud, leur fils Jean et leur fille Colette. Ils s'asseyent à une table près de la fenêtre. Le garçon apporte la carte. Il y a beaucoup de choses à manger. C'est M. Arnaud qui commande le dîner.

Mme Arnaud choisit du potage, du rosbif et des pommes de terre frites. Colette et Jean désirent du jus de tomate, du poulet, de la purée et des haricots verts. M. Arnaud prend du café au lait, Mme Arnaud prend du café noir. M. Arnaud commande du lait pour Colette et Jean. Comme dessert, le garçon apporte du gâteau au chocolat pour M. Arnaud, de la tarte aux pommes pour Mme Arnaud et de la glace pour les enfants. Quel repas formidable! Le garçon apporte l'addition et M. Arnaud lui donne un bon pourboire.

1. Quel jour de la semaine est-ce?
2. Où va la famille Arnaud?
3. Combien de personnes y a-t-il dans la famille Arnaud?
4. Comment s'appelle le fils?
5. Comment s'appelle la fille?
6. Qui commande le dîner?
7. Qu'est-ce que Mme Arnaud choisit?
8. Qu'est-ce que M. Arnaud désire?
9. Qu'est-ce que Jean et Colette désirent?
10. Qu'est-ce que M. Arnaud donne au garçon?

4. When the teacher is confident that the children understand and pronounce accurately most of the restaurant and food vocabulary, she may write on the board a typical French menu. *Only the familiar vocabulary should be included.* The teacher will pronounce each word on the menu, have the children imitate and repeat and guard against having the printed word affect adversely the quality of the pronunciation.

## Related Vocabulary and Patterns of Speech

| | | |
|---|---|---|
| la carte | les frites | l'entrée (f.) |
| le menu | la purée | saignant(e) |
| le potage | après | bien cuit(e) |
| les pommes frites | l'addition (f.) | les hors-d'oeuvre (m.) |
| | ensuite | le pourboire |

pour commencer
Qu'est-ce que vous allez boire?
Désirez-vous . . . ?
M. désire?
Je désire . . .
Je voudrais . . .
Apportez-moi . . .
Nous avons . . .
Je déteste . . .
Il commande le dîner.
Quel repas formidable!

## Suggested Activities

1. Have children make up their own French menus.
2. Distribute some menus and have children order a meal.
3. As two children act out a scene in pantomime, other children tell in French what is happening.
   L'homme entre dans le restaurant.
   Il s'assied à une table.
   Le garçon apporte la carte, etc.

# Suggested Topics:

# Third Year of Instruction

In the third year of foreign language instruction all the learnings developed in the first and second year are maintained and extended. The teacher consciously incorporates previously learned vocabulary and language patterns in the development of topics at higher levels.

The first part of the school year can be used profitably for review. During the summer vacation, the children may have lost some of their facility and confidence. The teacher takes the time to introduce them once again to each other, to their room and to their school. The children are encouraged to converse about themselves, their immediate environment and their families. By skillful questioning and handling of dialogues, all the conversational patterns learned during the first and second year once again become automatic.

It should be remembered, however, that even though the following topics have been planned for the third year of instruction, it is important for the teacher to continue from the point at which she left off in the second year. The topics have been planned sequentially and the material carefully graded.

## STREETS AND BUILDINGS

### Introduction

In preparation for this series of lessons the teacher selects a large picture of a scene in an American city and of a scene in a French city.

### Suggested Procedure

1. The teacher calls attention to the large picture of the city and starts by saying:

   Voici une ville. New York est une ville. Chicago est une ville.

   Then in response to

   Nommez des villes américaines

   the children name several cities. Similarly, in response to

   Nommez des villes françaises

   one or two French cities are mentioned. The teacher then points to a little girl in the picture, and elicits the following responses:

   T: Voici Marie. Marie est en ville. Où est Marie?

   C: Marie est en ville.

   T: (Pointing to a boy standing next to Marie) Où est le frère de Marie?

   C: Le frère de Marie est en ville.

T: (pointing to a woman standing with the children) Où est la mère de Marie?
C: La mère de Marie est en ville.
T: Où sont Marie, son frère et sa mère?
C: Marie, son frère et sa mère sont en ville.

2. The following dialogue is now taught.

| *Polite Form* | *Familiar Form* |
|---|---|
| Jeanne: Bonjour, Anne. | J: Bonjour, Anne. |
| Anne: Bonjour, Jeanne. | A: Bonjour, Jeanne. |
| J: Où allez-vous? | J: Où vas-tu? |
| A: Je vais au cinéma, et vous? | A: Je vais au cinéma, et toi? |
| J: Moi aussi, je vais au cinéma. Voyons! Il faut traverser la rue ici, n'est-ce pas? | J: Moi aussi, je vais au cinéma. Voyons! Il faut traverser la rue ici, n'est-ce pas? |
| A: Bien sûr. Mais attention! Le feu rouge est allumé. (Pause) | A: Bien sûr. Mais attention! Le feu rouge est allumé (Pause) |
| J: Ah! Voilà le feu vert qui s'allume. Traversons maintenant. | J: Ah! Voilà le feu vert qui s'allume. Traversons maintenant. |

*Adaptations*

Bonsoir, Anne.
Je vais à l'école.
à l'épicerie.
à la bibliothèque.
à la pharmacie.
au grand magasin.
au musée.

3. The following monologue serves as a pleasant variation:

Je suis en ville.
Je marche sur le trottoir.
Au coin de la rue, je m'arrête.
Je vois que le feu rouge est allumé.
J'attends.
Bientôt le feu vert est allumé.
Je traverse la rue.

## Related Vocabulary and Patterns of Speech

| | | |
|---|---|---|
| la ville | l'hôpital (m.) | le grand magasin |
| la rue | le bureau de poste | la banque |
| l'avenue (f.) | le musée | maintenant |
| le trottoir | la bibliothèque | le feu rouge |
| le bâtiment | le théâtre | le feu vert |
| la pharmacie | le cinéma | bientôt |

en ville
au coin de la rue
Où sont . . . ?
je marche
je m'arrête
j'attends
moi aussi
il faut traverser
bien sûr
Le feu rouge est allumé.
Traversons.

SUPPLEMENTARY

le gratte-ciel
la confiserie
la blanchisserie
le garage
l'hôtel (m.)
le poste d'essence

## Suggested Activities

1. The class may be taken on a tour of the neighborhood. As the children walk, they may try to name in French as many stores, buildings, etc. as they can. As a matter of fact, the conversation may be limited to French only. This can be worked out with such expressions as:

   Que voyez-vous?
   Où est . . . ?
   Montrez-moi . . .
   Que faites-vous? (Je marche sur le trottoir. Je m'arrête. J'attends. Je traverse la rue.)

2. One child acts out in pantomime the monologue in 3 above while another child is called on to be the French narrator.

   Il est en ville.
   Il marche sur le trottoir.
   Au coin de la rue il s'arrête.
   Il voit que le feu rouge est allumé.
   Il attend.
   Bientôt le feu vert est allumé.
   Il traverse la rue.

3. GAMES

   a. One child asks, "Que voyez-vous (vois-tu) dans la rue?
   A youngster answers, "Je vois le trottoir."
   Another says, "Je vois le trottoir et un bâtiment."
   The aim is to see how long a list can be repeated.

   b. One child asks, "Où allez-vous? (Où vas-tu?)" He calls on a friend who answers, "Je vais à l'école." He, in turn, calls on another child who says, "Je vais à l'école et à la bibliothèque." The aim is to get as long a list as possible. This is an enjoyable way of drilling *à* plus the definite article.

## TRANSPORTATION

### Introduction

The children have been asked to bring in toy trucks, cars, airplanes, etc. The teacher may also use pictures showing the various means of transportation.

### Suggested Procedure

1. By direct association with objects on the picture or with the toy models, the French names of the various means of transportation are presented to the class.

2. The following new expressions are now presented:

   Que fait l'avion?
   L'avion vole très haut.
   Que fait l'auto?
   L'auto roule sur la route.
   Que fait le bateau?
   Le bateau voyage sur la mer.

3. The phrase "pour aller" is peculiar to the foreign language and can be systematically practiced with the vocabulary of this lesson.

   Pour aller à l'école, je vais à pied.
   Pour aller à Brooklyn, je prends le métro.
   Pour aller au parc, je prends ma bicyclette.
   Pour aller au cinéma, je prends l'autobus.
   Pour aller à Paris, je prends le bateau ou l'avion.
   Pour aller à la lune, je prends la fusée.

4. Now that the class knows the names of the various means of transportation as well as some adjectives, it is appropriate to begin making comparisons.

   L'auto est plus rapide que la bicyclette.
   L'avion est plus rapide que l'auto.
   La fusée est plus rapide que l'avion.
   La bicyclette est moins rapide que l'auto.
   L'auto est moins rapide que l'avion.

5. The following may be presented as a question-answer exercise. Once it is mastered, however, it may be added to the repertoire of dialogues.

| *Polite Form* | *Familiar Form* |
|---|---|
| T: Avez-vous une auto? | T: As-tu une auto? |
| C: Oui, j'ai une auto. | C: Oui, j'ai une auto. |
| T: De quelle couleur est votre auto? | T: De quelle couleur est ton auto? |
| C: Mon auto est noire. | C: Mon auto est noire. |

| | |
|---|---|
| T: Conduisez-vous l'auto? | T: Conduis-tu l'auto? |
| C: Non, je ne conduis pas l'auto. | C: Non, je ne conduis pas l'auto. |
| T: Qui conduit l'auto? | T: Qui conduit l'auto? |
| C: Mon père conduit l'auto. | C: Mon père conduit l'auto. |
| T: Votre père conduit-il bien l'auto? | T: Ton père conduit-il bien l'auto? |
| C: Oui, madame, mon père conduit bien l'auto. | C: Oui, madame, mon père conduit bien l'auto. |

*Adaptations*

Mon auto est rouge (grise, jaune, bleue).
Ma mère conduit l'auto.
Ma soeur conduit l'auto.
Mon frère conduit l'auto.
Ma mère ne conduit pas bien.

6. The following dialogue will delight the children if they are permitted to use a space helmet and a make-believe rocket to dramatize the scene.

| *Polite Form* | *Familiar Form* |
|---|---|
| Jean: Regardez ma fusée. | J: Regarde ma fusée. |
| Robert: Elle est magnifique. Vous partez? | R: Elle est magnifique. Tu pars? |
| J: Tout de suite. Je vais à la lune. | J: Tout de suite. Je pars pour la lune. |
| R: On s'amuse en route? | R: On s'amuse en route? |
| J: Mais bien sûr! | J: Mais bien sûr! |
| R: A quoi donc? | R: A quoi donc? |
| J: A regarder les planètes et les étoiles. | J: A regarder les planètes et les étoiles. |
| R: Chic alors! Au revoir, Jean, Bonne chance! | R: Chic alors! Au revoir, Jean. Bonne chance! |

**Related Vocabulary and Patterns of Speech**

| | | |
|---|---|---|
| le taxi | la gare | les planètes |
| l'auto (f.) | le métro | le parc |
| la bicyclette | le bateau | haut |
| l'autobus (m.) | l'avion (m.) | magnifique |
| le camion | la fusée | donc |
| la route | la lune | rapide |
| le train | les étoiles (f.) | la voiture |

| | |
|---|---|
| il voyage | vous partez |
| Que fait . . . ? | tu pars |
| l'avion vole | tout de suite |
| l'auto roule | je pars |
| Conduisez-vous . . . ? | on s'amuse |

Conduis-tu . . . ?
je conduis
je ne conduis pas
il conduit bien
pour aller
regardez
regarde
en route
à quoi
plus . . . que
moins . . . que
bonne chance
chic alors

### Suggested Activities

1. The children are called on to talk in French about their own bicycles, cars, trucks, toy airplanes, etc.

2. For a quick review of the various means of transportation, the children may be asked to draw them.
   Dessinez un avion (un camion, un bateau).

3. The children are asked to look at the pictrues of the various means of transportation, choose a vehicle and make up a story about it.
   Je vois un taxi. Le taxi est jaune. Dans le taxi il y a une famille. La famille va à la maison.

4. POEM
   *Voyages*[1]
   Je voudrais faire des voyages,
   Aller très vite, aller très loin
   Je voudrais voir tous les rivages
   Des mers que je ne connais point.
   — Ernest Pérochon

5. SONGS
   *La Seine*
   *Le petit navire*

## CITY WORKERS

### Introduction

The teacher has available large pictures of a street scene in an American city and a street scene in a French city. She will also need a policeman's hat, a fireman's hat and a postman's hat.

### Suggested Procedure

1. After the vocabulary has been presented, it is used with the recently learned conversational patterns as well as with several new ones.
   Que fait le chauffeur?
   Le chauffeur conduit un taxi (une auto, un autobus).

[1] L. Pelletier, *Vocabulaire et Elocution* (Paris: Editions Bourrelier, 1958), p. 52.

Que fait l'agent de police?
L'agent de police dirige la circulation.
Que fait le pompier?
Le pompier éteint l'incendie.
Que fait le facteur?
Le facteur apporte les lettres.

2. The teacher reads the following story to the class. She then asks questions based on the story and the children are expected to answer in complete French sentences.

| *Polite Form* | *Familiar Form* |
|---|---|
| Un jour, Paul va à bicyclette chez le boulanger. Quand il sort de la boulangerie, il ne voit pas sa bicyclette. Il voit un agent de police. Paul dit, "Bonjour, monsieur l'agent. Avez-vous vu ma bicyclette?" "De quelle couleur est votre bicyclette?" demande l'agent. "Rouge et bleue," répond Paul. "Regardez là-bas devant l'épicerie," dit l'agent. "Je vois une bicyclette rouge et bleue. C'est à vous?" "Oui, c'est à moi," répond Paul. "Merci, monsieur l'agent." | Un jour, Paul va à bicyclette chez le boulanger. Quand il sort de la boulangerie, il ne voit pas sa bicyclette. Il voit un agent de police. Paul dit, "Bonjour, monsieur l'agent. Avez-vous vu ma bicyclette?" "De quelle couleur est ta bicyclette?" demande l'agent. "Rouge et bleue," répond Paul. "Regarde là-bas devant l'épicerie," dit l'agent. "Je vois une bicyclette rouge et bleue. C'est à toi?" "Oui, c'est à moi," répond Paul. "Merci, monsieur l'agent. |

1. Où va Paul?
2. Paul, va-t-il à pied?
3. Quand il sort de la boulangerie, qu'est-ce que Paul ne voit pas?
4. Qui voit-il?
5. Qu'est-ce que Paul demande à l'agent de police?
6. Qu'est-ce que l'agent de police répond?
7. Où est la bicyclette de Paul?

3. The same story is now presented in dialogue form and memorized.

| *Polite Form* | *Familiar Form* |
|---|---|
| Paul: Bonjour, monsieur l'agent. | P: Bonjour, monsieur l'agent. |
| L'Agent: Bonjour, mon petit. | A: Bonjour, mon petit. |
| P: Avez-vous vu ma bicyclette? | P: Avez-vous vu ma bicyclette? |
| A: De quelle couleur est votre bicyclette? | A: De quelle couleur est ta bicyclette? |
| P: Rouge et bleue. | P: Rouge et bleue. |
| A: Voilà une bicyclette devant l'épicerie. C'est à vous? | A: Voilà une bicyclette devant l'épicerie. C'est à toi? |

P: Oui, c'est à moi. Merci, monsieur l'agent. Au revoir.
A: Au revoir, mon petit.

P: Oui, c'est à moi. Merci, monsieur l'agent. Au revoir.
A: Au revoir, mon petit.

*Adaptations*

Avez-vous vu mon chien?
mon chat?

J'ai perdu ma bicyclette.
mon chien.
mon chat.

Je vois une bicyclette devant l'épicerie.

| | |
|---|---|
| un chien | la boulangerie. |
| un chat | le bureau de poste. |

## Related Vocabulary and Patterns of Speech

| | | |
|---|---|---|
| le chauffeur | l'incendie | le facteur |
| le laitier | l'auto-pompe (f.) | la boîte aux lettres |
| le bâton | l'agent de police (m.) | le pompier |

| | |
|---|---|
| Il dirige la circulation. | là-bas |
| Il éteint l'incendie. | en voici un (une) |
| Il apporte les lettres. | au milieu de |
| il voit | un costume bleu |
| il dit | à pied |
| il demande | il sort de |
| il répond | pour moi |
| j'aide | Voyons. |
| vous portez | C'est à vous. (C'est à toi). |
| tu portes | C'est à moi. |
| Avez-vous vu . . . ? | As-tu vu . . . ? |

## Suggested Activities

1. The following *devinettes* are first presented as riddles, and are then memorized.
   a. Je suis au milieu de la rue.
      Je porte un costume bleu.
      J'ai un bâton.
      J'aide les enfants à traverser la rue.
      Qui suis-je?
   b. Je conduis l'auto-pompe.
      Je porte un grand chapeau noir.
      Je vais éteindre l'incendie.
      Qui suis-je?

2. A child is called on to choose the policeman's, the fireman's or the postman's hat. He puts it on and calls on a friend who says:

| *Polite Form* | *Familiar Form* |
|---|---|
| Vous êtes le pompier. | Tu es le pompier. |
| Vous portez un grand chapeau noir. | Tu portes un grand chapeau noir. |

The child with the hat says:
Oui, je suis le pompier.
Je porte un grand chapeau noir.

3. POEM

*Les Agents de Police*[1]
Les agents de police
Avec leur bâton blanc
Veulent qu'on obeisse.
Ils arrêtent l'élan
Des autos en furie,
Mais, dès qu'on les en prie,
Ils vous font traverser
Sans qu'on soit renversé.
Et si, par aventure,
Un bébé doit passer
En petite voiture,
Les agents bien appris
Arrêtent tout Paris
Pour que le bébé passe.
Il faut leur rendre grace,
Car, vraiment, les agents
Sont de bien braves gens!
— L. Delarue-Mardus

## A VISIT TO THE PARK AND THE ZOO

### Introduction

Before beginning this series of lessons, the teacher will be prepared with pictures representing the four seasons, pictures of scenes in a park and models or pictures of zoo animals. If at all possible, she should have available pictures of a park scene in Paris as well as a park scene in New York.

### Suggested Procedure

1. Before teaching the following dialogue, the teacher explains it in English in this manner:
Mother is surprised to find that the children are not too unhappy this weekday morning. They remind her that it is Thursday and suggest going to the park and to the zoo. Mother agrees.

[1] L. Pelletier, *Vocabulaire et Elocution* (Paris: Editions Bourrelier, 1958), p. 52.

This is a good time point out that in France children have no school on Thursday but have regular classes on Saturday. This is also the time to teach the phrase, *la semaine des quatre jeudis* which is a popular expression for something that will never happen.

Maman: Comment! On n'est pas triste ce matin?
Louise et Jean: Mais non, maman! C'est jeudi. C'est un jour de congé.
Maman: Qu'est-ce qu'on va faire?
Louise: Si nous allions au jardin public?
Jean: Ou bien au jardin zoologique?
Maman: C'est une bonne idée! J'aime me promener dans le jardin public!

2. Basic to conversations about the park and the zoo is a knowledge of the seasons and the weather. To teach the seasons, the teacher starts by directing the conversation toward the date and the days of the week. This will lead to:

Quelle saison est-ce?
C'est l'automne (l'hiver, l'été, le printemps).
Nommez les quatre saisons.
Les quatre saisons sont l'automne, l'hiver, l'été et le printemps.

3. This is also the logical time to review the months of the year.

4. As soon as the names of the months and seasons are learned, the conversation is directed in such a way as to drill the structural forms of *aimer*.

Aimez-vous le printemps?
Aimes-tu le printemps?
Oui, j'aime le printemps.
Aime-t-il le printemps?
Oui, il aime le printemps.
Aime-t-elle le printemps?
Oui, elle aime le printemps.
Aimons-nous le printemps?
Oui, nous aimons le printemps.
Jean et Louise, aiment-ils le printemps?
Oui, ils aiment le printemps.

5. One way to provide additional practice in the use of the *tu* form with the verb *aimer* is to ask a child to pretend he is questioning his younger brother or sister as to whether or not he likes the springtime.

Jean: Philippe, aimes-tu le printemps?
Philippe: Oui, Jean, j'aime beaucoup le printemps.
Louise: Marie, aimes-tu le printemps?
Marie: Oui, Louise, j'aime beaucoup le printemps.

6. In the same way as in 4 above, the negative forms of the verb *aimer* are drilled orally.

   Qui n'aime pas l'hiver?
   Moi, je n'aime pas l'hiver.
   Est-ce que Marie aime l'hiver?
   Non, Marie, n'aime pas l'hiver.
   Jean, aimez-vous l'hiver?
   Non, je n'aime pas l'hiver.
   Est-ce que Marie et Jean aiment l'hiver?
   Non, ils n'aiment pas l'hiver.

7. The patterns *en été, en hiver, en automne* and *au printemps* may now be presented and drilled in combination with the previously learned *Quel temps fait-il?*

   Quel temps fait-il en hiver?
   Il fait froid en hiver. Il neige quelquefois.
   Quel temps fait-il en été?
   Il fait chaud en été.
   Quel temps fait-il en automne?
   Il fait beau en automne.
   Quel temps fait-il au printemps?
   Il fait frais au printemps.
   Il fait du vent au printemps.
   Il pleut souvent au printemps.

8. A picture of a park scene is displayed in front of the room. Now that the youngsters can talk about the seasons, the weather, the months of the year, etc., they will be able to describe what they see in the pictures.

   Qu'est-ce que c'est?
   C'est un jardin public.
   Quelle saison est-ce?
   C'est le printemps.
   Quel temps fait-il?
   Il fait beau.
   Qu'est-ce qu'il y a dans le jardin public?
   Il y a des fleurs, de l'herbe verte et des oiseaux dans le jardin public.
   Que voyez-vous dans le jardin public?
   Dans le jardin public, je vois de l'herbe verte, des fleurs et des oiseaux.
   Qu'est-ce qu'il y a sur la branche de l'arbre?
   Il y a un nid sur la branche de l'arbre.

9. This is a good opportunity to remind the children about the Guignol theatre in France and to point out that in the Luxembourg Gardens of Paris there is a children's theatre where puppet plays are presented in the summer and every Thursday during the year.

10. The frequently used irregular verb *voir* should be drilled conversationally in all persons of the present tense.

    Que voyez-vous dans le jardin public?
    Je vois des fleurs dans le jardin public.
    Que voit-il?
    Il voit des fleurs.
    Que voyons-nous?
    Nous voyons des fleurs.
    Qu'est-ce que je vois dans le jardin public?
    Vous voyez des fleurs.
    Marie et Louise, que voient-elles?
    Elles voient des fleurs.
    Que vois-tu, mon petit?
    Je vois des fleurs.

11. The French equivalents of the names of the zoo animals are now taught with the aid of pictures or models of the animals.

12. As an exercise in comprehension, the following paragraph is read to the class. The children are then expected to answer the questions orally in French using complete sentences. If the children are fairly well advanced in their reading, this paragraph may be rexographed and distributed for use as a reading exercise. Toward the end of the 3rd year of French instruction, the children should also be able to copy accurately this paragraph or one of the same degree of difficulty and to write the answers to the questions in French.

    C'est un jour de congé. Louise et Jean vont au jardin zoologique avec leur mère. Ils regardent timidement les léopards, les tigres et les lions. Ces animaux ont l'air féroce! Ils regardent aussi les éléphants, les ours, et les singes. Les singes sont vraiment drôles. Les éléphants aiment les cacahuètes. Les singes les aiment aussi. Louise achète des cacahuètes et en donne aux singes et aux éléphants. On s'amuse bien au jardin zoologique!

    1. Quel jour est-ce?
    2. Louise et Jean, où vont-ils?
    3. Comment sont les léopards, les tigres, et les lions?
    4. Comment sont les singes?
    5. Qu'est-ce que Louise donne aux singes et aux éléphants?

### Related Vocabulary and Patterns of Speech

| | | |
|---|---|---|
| le jardin public | janvier | juillet |
| le jardin zoologique | février | août |
| la saison | mars | septembre |
| le printemps | avril | octobre |

| | | |
|---|---|---|
| l'été (m.) | mai | novembre |
| l'automne (m.) | juin | décembre |
| l'hiver (m.) | | |

| | | |
|---|---|---|
| l'arbre (m.) | le loup | triste |
| la branche | l'animal | vraiment |
| le nid | (les animaux) (m.) | drôle |
| le léopard | l'ours (les ours) (m.) | quelquefois |
| le tigre | le singe | souvent |
| le lion | l'éléphant (m.) | la cacahuète |
| l'herbe (f.) | la fleur | |

| | | |
|---|---|---|
| au printemps | une bonne idée | Il fait du vent. |
| en été | Il fait beau. | Il pleut. |
| en automne | Il fait froid. | Il neige. |
| en hiver | Il fait chaud. | l'air féroce |
| un jour de congé | Il fait frais. | on s'amuse bien |
| Si nous allions . . . | | |

| | | |
|---|---|---|
| Est-ce que j'aime . . .? | J'aime . . . | Je n'aime pas . . . |
| Est-ce que nous aimons . . .? | Nous aimons . . . | Nous n'aimons pas . . . |
| Aimons nous . . .? | | |
| Est-ce que tu aimes . . .? | Tu aimes . . . | Tu n'aimes pas . . . |
| Aimes-tu . . .? | | |
| Est-ce que vous aimez . . .? | Vous aimez . . . | Vous n'aimez pas . . . |
| Aimez-vous . . .? | | |
| Est-ce qu'il / elle } aime . . .? | Il / Elle } aime . . . | Il / Elle } n'aime pas . . . |
| Aime-t-il . . .? -elle | | |
| Est-ce qu'ils / elles } aiment . . .? | Ils / Elles } aiment . . | Ils / Elles } n'aiment pas . . |
| Aiment-ils . . .? -elles | | |
| Est-ce que je vois . . .? | Je vois . . . | Je ne vois pas . . . |
| Est-ce que nous voyons . . .? | Nous voyons . . . | Nous ne voyons pas . . . |
| Voyons-nous . . .? | | |
| Est-ce que tu vois . . .? | Tu vois . . . | Tu ne vois pas . . . |
| Vois-tu . . .? | | |
| Est-ce que vous voyez . . .? | Vous voyez . . . | Vous ne voyez pas . . . |
| Voyez-vous . . .? | | |

| | | | |
|---|---|---|---|
| Est-ce qu'il / elle voit . . .? | Il / Elle voit . . . | Il / Elle ne voit pas . . . |
| Voit-il . . .? -elle | | |
| Est-ce qu'ils / elles voient . . .? | Ils / Elles voient . . . | Ils / Elles ne voient pas . . . |
| Voient-ils . . .? -elles | | |

## Suggested Activities

1. The children are asked to bring in pictures of park or zoo scenes and to be able to describe them briefly in French.

2. Once the vocabulary is well learned orally, the children are asked to match the written names of the animals with the pictures.

3. Felt cut-outs of animals are placed on a tray. A pupil is called on to choose an animal and say a sentence about it. If he succeeds, he is permitted to place the animal on the felt board which becomes an imaginary zoo.

4. GAMES
   a. A leader is chosen who, in turn, calls on various classmates to act the part of a wolf, elephant, etc. The command is, "Faites le loup. (Fais le loup)" "Faites l'éléphant. (Fais l'éléphant)."
   b. A child is called on to act like one of the animals. His classmates have to guess what animal he is by saying:

| *Polite Form* | *Familiar Form* |
|---|---|
| Vous faites le loup. | Tu fais le loup. |
| Vous faites l'éléphant, etc. | Tu fais l'éléphant, etc. |

5. POEM

Dans le jardin il y a un arbre.
Sur l'arbre il y a une branche.
Sur la branche il y a un nid.
Dans le nid il y a un oeuf.
Dans l'oeuf il y a un petit oiseau.
Le petit oiseau est dans l'oeuf.
L'oeuf est dans le nid.
Le nid est sur la branche.
La branche est sur l'arbre.
L'arbre est dans le jardin.

6. SONG
   *En Roulant ma boule*

## PLANNING A TRIP

### Introduction

This topic was planned especially for the 6th grade child, who, through his work in social studies, is becoming acquainted with countries other than his own. In this series of lessons, the teacher, in addition to presenting and drilling the new structural patterns and vocabulary, will take every opportunity to acquaint the children with France and her people. This does not mean a detailed study of the geography, history, literature, arts and sciences of France. More appropriate at this stage is the study of the way of living of a French child of approximately the same age as our 6th grade youngsters. Furthermore, what Paris is like would interest most children of this age. For this, the teacher will need pictures of the well known monuments, posters, picture post cards, and a plan of Paris. At this time, the "coin français" may be refurbished with stamps, coins, pictures, and appropriate magazine or news articles. This is the time, too, to choose from the available slides, movies, film strips, records and tapes those that would help bring the spirit of France into the classroom.

### Suggested Procedure

1. The teacher begins this series of lessons by teaching the following dialogue. First she explains it in English in ths way: Robert walks into John's room and finds him writing a letter to his French friend, Paul. Robert is indeed surprised and envious when he learns that John is writing to tell Paul that he will be in Paris in July.

| *Polite Form* | *Familiar Form* |
|---|---|
| Robert: Que faites-vous donc? | R: Que fais-tu donc? |
| Jean: J'écris une lettre à Paul, mon ami français. | J: J'écris une lettre à Paul, mon ami français. |
| R: Vous lui écrivez quelque chose d'intéressant? | R: Tu lui écris quelque chose d'intéressant? |
| J: Ah, je crois bien! J'écris que nous serons à Paris au mois de juillet. | J: Ah, je crois bien! J'écris que nous serons à Paris au mois de juillet. |
| R: A Paris? Vraiment? Au mois de juillet? Quelle chance! | R: A Paris? Vraiment? Au mois de juillet? Quelle chance! |

2. Once the dialogue is learned, the structural forms of *écrire* are presented and drilled. One way of doing this is by reviewing the Gouin series.

| *Polite Form* | *Familiar Form* |
|---|---|
| Levez-vous. | Lève-toi. |
| Je me lève. | Je me lève. |
| Allez-au tableau noir. | Va au tableau noir. |
| Je vais au tableau noir. | Je vais au tableau noir. |

| | |
|---|---|
| Prenez la craie. | Prends la craie. |
| Je prends la craie. | Je prends la craie. |
| Ecrivez le numéro 5. | Ecris le numéro 5. |
| J'écris le numéro 5. | J'écris le numero 5. |

3. An interesting way to practice the 3rd person singular is to have the class act as a dramatic chorus and repeat in the 3rd person, expressively and with gestures, what one child is saying in the 1st person. For example:

| | |
|---|---|
| T: Levez-vous. | T: Lève-toi. |
| C: Je me lève. | C: Je me lève. |
| Chorus: Il se lève. | Chorus: Il se lève. |
| T: Allez au tableau noir. | T: Va au tableau noir. |
| C: Je vais au tableau noir. | C: Je vais au tableau noir. |
| Chorus: Il va au tableau noir. | Chorus: Il va au tableau noir. |
| T: Prenez la craie. | T: Prends la craie. |
| C: Je prends la craie. | C: Je prends la craie. |
| Chorus: Il prend la craie. | Chorus: Il prend la craie. |
| T: Ecrivez votre nom. | T: Ecris ton nom. |
| C: J'écris mon nom. | C: J'écris mon nom. |
| Chorus: Il écrit son nom. | Chorus: Il écrit son nom. |

When a girl is called on to respond to the teacher's commands and to say what she is doing, the chorus has an opportunity to drill the *elle* form. When two children are called on to act and recite in unison, the *nous* form and *ils* and *elles* forms are practiced. For example:

T: Ecrivez le numéro 5.
2 children: Nous écrivons le numéro 5.
Chorus: Ils (elles) écrivent le numéro 5.

4. In the dialogue, the expression *quelque chose d'intéressant* is used. This is the time to practice it. The teacher begins by asking the children to repeat after her as follows, using appropriate gestures:

T: Je lis quelque chose d'intéressant.
Class: Je lis quelque chose d'intéressant.
T: Je vois quelque chose d'intéressant.
Class: Je vois quelque chose d'intéressant.
T: J'entends quelque chose d'intéressant.
Class: J'entends quelque chose d'intéressant.

The use of *quelque chose de bon* and *quelque chose de mauvais* are practiced in the same way.

5. In the dialogue, the future is used in the phrase, *nous serons à Paris*. The children are ready to learn another tense at this time, and the future of *être* is taught in the affirmative and negative.

T: Je serai à New York au mois de juillet. Où serez-vous (seras-tu) ?
C: Je serai à New York au mois de juillet.
T: Où sera-t-il au mois de juillet?
C: Il sera à New York au mois de juillet.
T: Qui sera à Paris au mois de juillet?
C: Jean sera à Paris au mois de juillet.
T: Serez-vous (seras-tu) à Paris au mois de juillet?
C: Non, je ne serai pas à Paris au mois de juillet.
T: Serons-nous à l'école demain?
C: Oui, nous serons à l'école demain.
T: Seront-ils à Paris demain?
C: Non, ils ne seront pas à Paris demain.

6. To avoid boredom which might result from memorizing too many dialogues, the next few lessons, are developed from a paragraph in French, read aloud by the teacher. First, all the new words and phrases are explained by direct association with actions, pictures, or concrete objects. Then a summary is given in English. (This may be unnecessary for some classes.) Finally, the paragraph is read in French, twice. This is followed by questions in French, which test comprehension, and act as a springboard for conversation in the foreign language.

   Mme Dupont prépare les bagages. Elle prend une malle et une valise. La valise est plus petite et plus légère que la malle. La malle est grande et lourde. Dans la valise, elle met les brosses, les peignes, les brosses à dents, le dentifrice, les pyjamas, les sous-vêtements et les chaussettes. Dans la malle, elle met les robes, les chemises et les souliers. Elle n'oublie pas les maillots de bain et les imperméables. Il pleut même à Paris!

   1. Qu'est-ce que Mme Dupont prépare?
   2. Qu'est-ce qu'elle prend?
   3. Est-ce que la valise est grande et lourde?
   4. Est-ce que la malle est grande et lourde?
   5. Qu'est-ce qu'elle met dans la valise?
   6. Qu'est-ce qu'elle met dans la malle?

7. The verbs *préparer, prendre* and *mettre,* which appear in the story are taught and drilled in all the forms of the present tense.

8. Some time should be spent on the comparison of adjectives. The children have learned from the story that *la valise est plus petite que la malle* and that *la valise est plus légère que la malle.* The teacher presents additional examples using familiar vocabulary.
   La malle est plus grande que la valise.
   Marie est plus grande que Louise.

As an exercise, the teacher mentions or points to two objects or people and then adds an adjective. She calls on a child to make the comparison. For example:

T: Jean, Georges (grand)
C: Jean est plus grand que Georges.
T: Le chat, l'éléphant (petit)
C: Le chat est plus petit que l'éléphant.

9. Up to this point, the children have been talking in French about planning a trip and packing for the trip. Now they are ready to enjoy John's tour of Paris. One way of doing this is by having the children dramatize a scene that takes place in Paris. This scene can be given the same treatment as a dialogue, but can be simplified or expanded and acted out with props as elaborately or as simply as the classroom situation permits. The characters are John, his French friend Paul, and the taxi driver.

| *Polite Form* | *Familiar Form* |
|---|---|
| Paul: Maintenant je vais vous montrer Paris. | P: Maintenant je vais te montrer Paris. |
| Jean: Que vous êtes aimable! | J: Que tu es aimable! |
| P: C'est un vrai plaisir. Taxi! | P: C'est un vrai plaisir. Taxi! |
| Le chauffeur: Monsieur? | C: Monsieur? |
| P: Conduisez-nous d'abord jusqu'à la Place de la Concorde . . . Maintenant suivez la rue de Rivoli. | P: Conduisez-nous d'abord jusqu'à la Place de la Concorde . . . Maintenant suivez la rue de Rivoli. |
| J: N'est-ce pas le musée du Louvre là-bas? | J: N'est-ce pas le musée du Louvre là-bas? |
| P: Ma foi! Vous êtes un vrai Parisien! (au chauffeur) Maintenant voulez-vous bien traverser le Pont Neuf et passer devant . . . | P: Ma foi! Tu es un vrai Parisien! (au chauffeur) Maintenant voulez-vous bien traverser le Pont Neuf et passer devant . . . |
| J: Notre Dame! | J: Notre Dame! |
| P: Absolument correct! Vous n'avez pas besoin de guide! | P: Absolument correct! Tu n'as pas besoin de guide! |
| J: Vous voyez que j'ai bien étudié le français à l'école! | J: Tu vois que j'ai bien étudié le français à l'école. |
| P: Chauffeur, déposez-nous à la Tour Eiffel. De là-haut, nous pourrons voir toute la ville. | P: Chauffeur, déposez-nous à la Tour Eiffel. De là-haut, nous pourrons voir toute la ville. |

10. Now is the time for the teacher to aquaint the children with the plan of Paris and with some of its more famous monuments and places of interest.

### Related Vocabulary and Patterns of Speech

| | | |
|---|---|---|
| les bagages | le dentifrice | écrire (present) |
| la malle | les sous-vêtements | être (future) |
| la valise | le maillot de bain | d'abord |
| la brosse | léger (légère) | jusqu'à |
| le peigne | lourd (e) | suivez . . . |

| | |
|---|---|
| la brosse à dents | plus petit (e) que |
| quelque chose d'intéressant | vous n'avez pas besoin de |
| quelque chose de mauvais | j'ai bien étudié |
| je crois bien | Déposez-nous . . . |
| au mois de juillet | de là-haut |
| Quelle chance! | |

### Suggested Activities

1. Have children bring in pictures of places of interest in France.
2. If possible, arrange for a visit aboard a French ocean liner.
3. Have the children pretend they are packing a trunk. One child starts: "Je fais la malle. J'y mets une robe." Each child adds an article of clothing.
4. In response to "Nous faisons une promenade à Paris. Qu'est-ce que nous voyons?" the children tell in French what they would see while walking in Paris.
5. Show pictures or post cards of well known Paris monuments and places to visit. See how many the children can name
6. Place the pictures of the monuments in a bag or box. Have each child pick one and name it.
7. SONGS
   *Maman les petits bateaux*
   *A Paris*

## RECREATION AND SPORTS

### Introduction

The topic of sports is of great interest to children of this age. It can be used as a motivation not only for the linguistic learnings of vocabulary and structure related to it, but also for further insight into the way of life of French families through a knowledge of how they seek fun and relaxation.

For the presentation and development of this topic teachers will need pictures showing people taking part in various sports and games.

## Suggested Procedure

1. Either before introducing the topic, or at any appropriate time during its development, short discussions about sports in France may be encouraged and will reveal the following:

   The French people, as well as the American people, have a love of sports.

   France does not have a national sport.

   Baseball is not played in France.

   What the French people call *football* is soccer in the United States.

   Four famous world motor races take place in France every year.

   Some popular regional games in France are *la pelote,* a game somewhat like our handball, and *le jeu de boules,* similar to bowling.

   The modern Olympic games were the result of the efforts of a French educator, Baron de Coubertin, who was interested in promoting better international understanding through the universal love of athletics.

   Tennis is one of the favorite sports of the French people. *Le tennis* originated in France as *tenez* from the verb *tenir.*

   Bicycle racing (les courses cyclistes) is a popular sport in France. The *Tour de France* is a famous bicycle race. It takes place from the end of June to the 20th of July and covers about 200 miles each day. Many teams from various countries are engaged in a series of contests throughout the race. It is a major event. Spectators crowd the roads. The race winds up in the *Parc des Princes* in Paris.

2. Basic to conversing about sports is a knowledge of the structure, *jouer à* plus the game or sport. One way of starting is by bouncing a ball and saying,

   Je joue à la balle.

   Then in response to,

   Qu'est-ce que je fais?

   a child will answer

   Vous jouez à la balle.

   All the forms of *jouer* are reviewed and drilled with *à la balle.*

3. When there is no longer any difficulty in using the verb *jouer* in all persons, the teacher may show the class a picture of a boy playing tennis and says:

   T: Le garçon joue au tennis. (pause)
   Qu'est-ce que le garçon fait?
   C: Le garçon joue au tennis.

This leads to:

T: Jouez-vous (joues-tu) au tennis?
C: Oui, je joue au tennis.
Non, je ne joue pas au tennis.

At this stage, every time a child answers a question in the first person, another child should be called on immediately to make the same statement in the third person. For example:

| *Polite Form* | *Familiar Form* |
|---|---|
| T: Marie, jouez-vous au tennis? | T: Marie, joues-tu au tennis? |
| Marie: Non, madame, je ne joue pas au tennis. | |
| T: Louise, est-ce que Marie joue au tennis? | |
| Louise: Non, madame, Marie ne joue pas au tennis. | |
| T: Jeanne, jouez-vous au tennis? | T: Jeanne, joues-tu au tennis? |
| Jeanne: Oui, madame, je joue au tennis. | |
| T: Susanne, est-ce que Jeanne joue au tennis? | |
| Susanne: Oui, madame, Jeanne joue au tennis. | |

The expressions *jouer au golf, jouer au football, jouer au basketball,* etc., are introduced and drilled in the same way.

4. The directed dialogue is a difficult drill but one which develops the ability to think in the foreign language by requiring quick comprehension and spontaneous restatement of a structural pattern. For example:

| *Polite Form* | *Familiar Form* |
|---|---|
| T: Marie, demandez-moi si je joue au golf. | T: Marie, demande-moi si je joue au golf. |
| M: Jouez-vous au golf? | M: Jouez-vous au golf? |
| T: Oui, je joue au golf. Louise, demandez à Jean s'il joue au baseball. | T: Oui, je joue au golf. Louise, demande à Jean s'il joue au baseball. |
| L: Jean, jouez-vous au baseball? | L: Jean, joues-tu au baseball? |
| J: Oui, je joue au baseball. | J: Oui, je joue au baseball. |
| T: Jean, demandez à Georges s'il joue au basketball. | T: Jean, demande à Georges s'il joue au basketball. |
| J: Georges, jouez-vous au basketball? | J: Georges, joues-tu au basketball? |
| G: Non, je ne joue pas au basketball. | G: Non, je ne joue pas au basketball. |

The directed dialogue used in this way (in "round-robin" fashion) changes the pace and helps sustain interest.

5. The verb *faire* is used with some sports and may be introduced as follows: The teacher shows the class a picture of a winter scene and then tells in French what the picture is about

   C'est l'hiver. Il fait froid. La neige est belle et blanche. Regardez Jean. Il fait du ski. Regardez Marie. Elle fait du ski.

   This is repeated and is followed by questions which drill the use of *faire du ski.*

   Qu'est-ce que Jean fait?
   Il fait du ski.
   Qu'est-ce que Marie fait?
   Elle fait du ski.
   Faites-vous du ski? (fais-tu)
   Oui, je fais du ski.
   En quelle saison est-ce que Jean fait du ski?
   Jean fait du ski en hiver.
   En quelle saison est-ce que Marie fait du ski?
   Marie fait du ski en hiver.
   En quelle saison faites-vous du ski? (fais-tu)
   Je fais du ski en hiver.

6. Similarly, other words and expressions dealing with sports (*nager, pêcher, monter à cheval, monter à bicyclette, patiner*) may be taught through the use of brief descriptions in French of appropriate pictures. The seasons are brought into the conversations to add variety and for review.

   Que faites-vous en été? (fais-tu)
   En été je nage et je pêche.
   Que faites-vous en automne?
   En automne je monte à cheval et je joue au football.
   Que faites-vous en hiver?
   En hiver je patine et je fais du ski.
   Que faites-vous au printemps?
   Au printemps, je joue à la balle, je joue au tennis et je joue au baseball.

7. An important pattern to master with the sports vocabulary is *savoir* plus an infinitive. This pattern was introduced in the topic on toys but is important enough to be thoroughly reviewed at this time. The following shows how the teacher may conduct the conversation in such a way as to give as many children as possible the opportunity to use the pattern in one of its basic forms. At first, the teacher may have to do some prompting. When she does, the child should be required to repeat the response correctly.

T: Je sais jouer au basketball.
Je sais jouer au tennis.
Je sais jouer au golf.
Je ne sais pas jouer au baseball.
Jean, savez-vous (sais-tu) jouer au baseball?

Jean: Oui, madame, je sais jouer au baseball.

T: Marie, savez-vous (sais-tu) jouer au baseball?

Marie: Non, madame, je ne sais pas jouer au baseball.

T: Qui sait jouer au baseball?

Georges: Moi, je sais jouer au baseball.

T: Qui sait nager?

Louise: Moi, je sais nager.

T: Susanne, est-ce que Louise sait nager?

Susanne: Oui, madame, Louise sait nager.

T: Jeanne, demandez (demande) à Philippe s'il sait jouer au tennis.

Jeanne: Philippe, savez-vous (sais-tu) jouer au tennis?

Philippe: Oui, Jeanne, je sais jouer au tennis.

8. Before teaching the following dialogue, the teacher explains in French that John and George are telling each other where they plan to spend the summer vacation, what they plan to do, and their sport preferences.

| *Polite Form* | *Familiar Form* |
|---|---|
| Jean: Où allez-vous passer les grandes vacances, Georges? | J: Où vas-tu passer les grandes vacances, Georges? |
| Georges: A la plage, et vous? | G: A la plage, et toi? |
| J: A la campagne. Je préfère la campagne parce que j'aime jouer au tennis et au golf. | J: A la campagne. Je préfère la campagne parce que j'aime jouer au tennis et au golf. |
| G: Et moi, je préfère la plage parce que j'aime nager et plonger. | G: Et moi, je préfère la plage parce que j'aime nager et plonger. |
| J: A chacun son goût. Au revoir, Georges. | J: A chacun son goût. Au revoir, Georges. |
| G: Au revoir, Jean. | G: Au revoir, Jean. |

9. When the teacher is reasonably sure that the vocabulary and patterns of this topic have been mastered to the extent that they can be readily understood when heard, and accurately used in conversation, she may present the following paragraph as an exercise in reading. The teacher follows the procedure outlined in the section on Reading, page 11 of this bulletin.

Les Grandes Vacances

C'est le mois de juillet. Les enfants sont en vacances. La famille Dupont va à la plage. La famille Duval va à la campagne. Jean Dupont sait nager et plonger. Marie Dupont sait nager mais elle ne sait pas plonger. A la campagne, Georges Duval joue au tennis et au golf. Louise Duval sait jouer au tennis mais elle ne sait pas jouer au golf. On s'amuse bien pendant les grandes vacances.

10. Finally, when the children can read the paragraph with good pronunciation and intonation, the writing exercise may be tackled. The teacher requires the children to copy the paragraph in 9 above (all or part, depending upon extent of previous writing experience). She then selects a sentence or two for dictation practice.

## Related Vocabulary and Patterns of Speech

| | | |
|---|---|---|
| nager | plonger | si |
| pêcher | patiner | pendant |

les grandes vacances
en vacances
à la plage
à la campagne
jouer au tennis
jouer au baseball
jouer au basketball
jouer au golf
jouer au football
faire du ski
monter à cheval
monter à bicyclette
aimer jouer (nager, etc.)
à chacun son goût

## Suggested Activities

1. Children collect and label pictures of various sports and games.

2. The teacher places her assortment of sports pictures on her desk and calls on each child to choose one and tell about it in French.

   Marie est à la plage.
   Jean joue au basketball.

3. GAME

   A child is called on to act out in pantomime participation in a sport. He asks:

   Qu'est-ce que je fais?

   Another child is called on to say in French what he thinks the actor is doing.

   Vous jouez (tu joues) au tennis.
   Vous nagez (tu nages).

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